

BACHELOR

50¢

June

WHAT
TO DO
WHEN YOUR
BOSS FLIPS
HIS LID

Special:
**HISTORY FOR
HIPSTERS**

BACHELOR
VISITS A GLAMOR
GIRLS' PAJAMA PARTY
PLUS
ARTICLES • FICTION • HUMOR



Next time: A Loud mouth

ALL BEAT THE H--OUT OF YOU!

**WHICH OF THESE
3 VITAL DECISIONS
WILL YOU MAKE?**

- COWARD'S DECISION** —
that's why he's whipped the entire
drama upon yourself and your loved ones.
 - FUDG'S DECISION** —
this is not evil butupid up because you don't
have the fighting know how.
 - WISH DECISION** —
which is a whited attack and usually de-
stroy the innocent because you had the
power to do it. **THEIR** FUDG
Fighting Self Defense is the way of life and there no
self-defense TERROR TACTICS.

10 SECONDS THAT SEPARATE THE MEN FROM THE BOYS

11:00 P.M. - An argument in a parking lot. A big, boorish weenie gets insulted and takes a swing at you. He's pretty sure of himself - sees you up as a weak pansy who couldn't punch his way out of a paper bag. Your gut looks on, terrified that you'll be beaten up, maybe permanently disabled. EEEW.

**POLICE FILES REVEAL: 890,000 Burglaries,
61,410 Robberies, 100,110 Assaults, 31,080
Rapes, 6,930 Murders ALL IN A SINGLE YEAR!
IF YOU ARE ATTACKED — WHAT WILL YOU DO?**

FEAR NO MAN

**IN JUST
24 HOURS**

This absolutely free Terror-Fighting Course that I am anxious to send You shows how to swiftly start using my Terror-Fighting Secrets and Fleenses out any Thug, Mag, Wiseguy or Bully — even if he's Tough, Trebled and twice your size — Make him ABSOLUTELY Helpless in SECONDS

FREE! FOR MEN WHO WANT TO BE FEARLESS — A NEW TERROR-FIGHTING COURSE 10 TIMES MORE DEVASTATING AND EFFECTIVE THAN BOTH KARATE AND JUDO COMBINED — NOW TOURS — FREE FOR THE ASKING!

卷之三

WHAT'S THE SECRET

NOT SIZE — NOT POWER — NOT STRENGTH!

... If you've always been scared of your shadow—
of darkness—of the unknown—then here's
a gift for you! It's a book in the form of a tape—
I PROMISE YOU THAT IN 30-DAYS YOU CAN SEE
the TERROR FIGHTING SECRETS that will
make you a better human being.
From a group of men who used to walk
through the toughest streets in late hours with the
destructive force of a dozen striking paths—
they now walk peacefully, smiling, laughing,
and are never afraid. These boys who are foolish
enough to attack you—with can chisel charms say
loud or break the strongest held of any steel
that they are not afraid. They are so tough to
break their bones, they say the guy can't
get away from them. And they say the
boys on your loved ones or even—If he is
still conscious when you're ready, use the secret
that I am giving you now, and you'll be surprised
TO FIND BRAVE MAN WITH THE WEAKER

After 20 years of research and at a cost of \$200,000
History Major Harrying Ne-Holds Armed
Soviet Strategic Air Power - listing books under 50
concerning the bombing combat scores known to him,
he has found that the Soviet Union and
Japan's Nakajima Gekko Bombers, despite the
Japanese Nakajima Bombers, despite the
fact that the First Fighters of the
French underworld in the religious Catholic Americas
of the middle ages had more than
one thousand prevent lives of the French
Police Department etc. I have learned that the
series of lightning power it has in the weight
and number but not people. **KNOW-THAT**
KNOW-THAT -
The Japanese Nakajima Gekko Bombers
in their flying systems stretching 3000 posts are now, for
the first time known to man, per unit new course
that I am anxious to send to you showing how
they can be used in the future. The Japanese
air force of power over head, can learn to master all
these closely guarded secrets of the Kassis, Savate,
Judo experiments and changes no form power into a fighting
power. I am anxious to send to you the details
of these various fighting systems.

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All This and MORE in New Complete
Terror-Tactics Fighting Course

THIS BOOK
IS YOURS
FREE!
JUST MAIL
COUPON



MAIL NOW... FOR FIGHTING SECRETS!

1966 WINTER, Student of Chemistry

Page 515-616

You Joe, I earnest again want to be "Weak In The Knees" and "Chicken Out" when needed and attacked. I need your self-defense sessions that you reveal in your dog books! "How To Be A Dominative Self-Defense Pugilist In Days!" I am enclosung 25-cents to help cover the cost and handling of the booklet which is guaranteed to do all you say or I can get my money back.

NAME _____ **AGE** _____
ADDRESS _____
CITY _____ **STATE** _____
 If under 18 yrs., of age parents must sign here.

BACHELOR

FORMERLY MEN IN ADVENTURE

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JUNE, 1961

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CURTAIN CALL

Dear BACHELOR Editor,

Thanks for the fine piece by Harry Gregory, "Too Hot For Broadway" in your last issue, which dealt with the controversial play "The Balcony." It was this article which prompted me to go to see the show, and it was in this article that I returned afterwards for aid in interpreting what I saw.

I must confess that, while it was enjoyable, most of the philosophy behind "Genet's black masterpiece" eluded me entirely, although the woman sitting next to me giggled through the whole thing, so maybe I'm just thick when it comes to appreciating humor.

At any rate it was an amusing play, and my enjoyment of it was greatly heightened by your article on it. Hope you will print more of same.

F.C., Bronx, N.Y.

Dear BACHELOR Editor,

Re Harry Gregory's article in your last issue: I take violent issue with his superficial dismissal of the perversions presented as part of "The Balcony's" plot. He seems to deliberately inject such fetishes as necrophilia, flagellation, narcissism, sexual sacrifice, sadism, and lesbianism into the article merely for the sake of sensationalizing the story when in fact there is no basis whatever for so doing. True, some of these perversions did appear in the play, but they were presented not for their own sake, as Mr. Gregory would have you believe, but as a distinct and artistic way of conveying a deeper overall theme, to wit: That society is sick and getting sicker, and that the bordello, far from being a house of degener-

ation, is a symbol of mankind's only hope to pull itself out of the mire before it's too late. The technique of psychodrama by which this is accomplished is considered a valid psychiatric tool, and this Mr. Gregory completely neglects.

S.L., Flint, Mich.

FICTION FARE

Dear BACHELOR Editor,

Fiction is tops, especially the story by Connie Sellers, "Jasmine Are Out Of Season." Hope we see more of her stuff.

A.L., Fountaine, Neb.

Come on a "he," not a "she." And we're as pleased with his stories as you are. See page 49 in this issue for another one.

Dear BACHELOR Editor,

The men of dear old U. of Pa., usually staid and stalwart, unemotional and damn particular about whom they praise, salute you.

Your last issue was well-stocked with some of the best fiction we've seen in any men's mag yet.

J.C., Phila., Pa.

CASTING COUCH

Dear BACHELOR Editor,

It was heartening to read the article in your last issue, "T.V.'s Casting Couch." I know from my own unfortunate experience that behind the scenes T.V. is a madhouse of lecherous producers. Five years ago I, too, was one of those budding hopefuls to whom a particular casting director took a liking—and I don't mean in a professional sense either. Much to my eternal shame, I wanted a career badly enough and I gave in. Well, I never got my career.

A.K., Rowayton, Conn.



"It's easy," says Don Bolander...
"and you don't have to go back to school!"

How to Speak and Write Like a College Graduate

Do you avoid the use of certain words even though you know perfectly well what they mean? Have you ever been embarrassed in front of friends or the people you work with, because you pronounced a word incorrectly? Are you sometimes unsure of yourself in a conversation with new acquaintances? Do you have difficulty writing a good letter or putting your true thoughts down on paper?

"If so, then you're a victim of crippled English," says Don Bolander, Director of Career Institute. "Crippled English is a handicap suffered by countless numbers of intelligent, adult men and women. Quite often they are held back in their jobs and their social lives because of their English. And yet, for one reason or another, it is impossible for these people to go back to school."

Is there any way, without going back to school, to overcome this handicap? Don Bolander says, "Yes!" With degrees from the University of Chicago and Northwestern University, Bolander is an authority on adult education. During the past eight years he has helped thousands of men and women stop making mistakes in English, increase their vocabularies, improve their writing, and become interesting conversationalists right in their own homes.

BOLANDER TELLS HOW IT CAN BE DONE

During a recent interview, Bolander said, "You don't have to go back to school in order to speak and write like a college graduate. You can gain the ability quickly and easily in the privacy of your own home through the Career Institute Method." In his answers to the following questions, Bolander tells how it can be done.

Question: What is so important about a person's ability to speak and write?

Answer: People judge you by the way you speak and write. Poor English weakens your self-confidence — handicaps you in your dealings with other people. Good English is absolutely necessary for getting ahead in business and social life.

You can't express your ideas fully or reveal your true personality without a sure command of good English.

Question: What do you mean by a "command of English"?

Answer: A command of English means you can express yourself clearly and easily without fear of embarrassment or making mistakes. It means you can write well, carry on a good conversation — also read rapidly and remember what you read. Good English can help you throw off self-doubts that may be holding you back.

Question: But isn't it necessary for a person to go to school in order to gain a command of good English?

Answer: No, not any more. You can gain the ability to speak and write like a college graduate right in your own home — in only a few minutes each day.

Question: Is this something new?

Answer: Career Institute of Chicago has been helping people for many years. The Career Institute Method quickly shows you how to stop making embarrassing mistakes, enlarge your vocabulary, develop your writing ability, discover the "secrets" of interesting conversation.

Question: Does it really work?

Answer: Yes, beyond question. In my files there are thousands of letters, case histories and testimonials from people who have used the Career Institute Method to achieve amazing success in their business and personal lives.

Question: Who are some of these people?

Answer: Almost anyone you can think of. The Career Institute Method is used by men and women of all ages. Some have attended college, others high school, and others only grade school. The method is used by business men and women, typists and secretaries, teachers, industrial workers, clerks, ministers and public speakers, housewives, sales people, accountants, foremen, writers, foreign-born citizens, government and military personnel, retired people, and many others.

Question: How long does it take for a person to gain the ability to speak and write like a college graduate, using the Career Institute Method?

Answer: In some cases people take only a few weeks to gain a command of good English. Others take longer. It is up to you to set your own pace. In as little time as 15 minutes a day, you will see quick results.

Question: How may a person find out more about the Career Institute Method?

Answer: I will gladly mail a free 32-page booklet to anyone who is interested.

MAIL COUPON FOR FREE BOOKLET

If you would like a free copy of the 32-page booklet, *HOW TO GAIN A COMMAND OF GOOD ENGLISH*, just mail the coupon below. The booklet explains how the Career Institute Method works and how you can gain the ability to speak and write like a college graduate quickly and enjoyably at home. Send the coupon or a post card today. The booklet will be mailed to you promptly.

DON BOLANDER, Career Institute, Dept. E-126 , 30 East Adams, Chicago 3, Ill.

Please mail me a free copy of your 32-page booklet.

NAME _____

STREET _____

CITY _____ ZONE _____ STATE _____

EACH GIRL RISKS IT



No woman is safe (or really wants to be) when a man's mind is in the bedroom. See the tempting, puffed-up featherbed to be despoiled! Hear the irrepressible squeals of pleasure! Those to whom bedtimes has come to mean "bed and bared" will find "bed and better . . . Thousands are now enjoying *Rolling Bedside Fun*, and you will too, when you possess this ideal bedside companion. Here's entertainment for open minds and ticklish spouses. Here's lusty, merry recreation for unspanish men and women. Here's life with apologies to none. Collected, selected from the best there is, this special Primer is an eye-opener . . . YOU ARE INVITED TO EXAMINE THE PLEASURE PRIMER 10 DAYS AT OUR EXPENSE. IT IS GUARANTEED TO PLEASE OR YOUR PURCHASE PRICE WILL BE REFUNDED AT ONCE!

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LONG PLAYING BACHELOR

BY KEN NOBLE

THAT'S RIGHT! (Riverside) Sub-titled Nat Adderley and the Big Six Section, jazz buffs will dig this new offering by Nat and the boys. With Nat on cornet, Cannonball on alto sax, Yusuf Lateef, Jimmy Heath and Charlie Rouse on tenor saxes, a rhythm section comprised of Wynton Kelly, Sam Jones and Jimmy Cobb, you can't hardly go wrong! The title number is great—the blues chorus by Nat, backed with the rich, round sound of the saxes comes through real big. Fast becoming an important "name" in Jazz, Nat Adderley shows why on this one.

STRATUSPHUNK: GEORGE RUSSELL SEXTET (Riverside). George Russell, well-known as an outstanding composer, arranger and teacher, formed this group in the summer of 1960 with the distinct purpose of being able to hear tangibly the musical concepts he is trying to express. This is contemporary music in the style of Thelonious Monk, et al. The selections, described as the recording session as "21st Century Soul Music" are strongly Russell-influenced. His blending of earthiness or funk with far out ideas are interesting and perhaps introduce a new addition to jazz.

BLUES MOODS: BLUE MITCHELL (Riverside). When Blue Mitchell plays his trumpet everyone should stop and listen! This guy can do no wrong with his horn. As the title suggests, this is Blue in a mood but the moods are many, and musically, all good. Whether he's blowing hot, soulfully, drivinly, roundly or bluer-than-blue, his skill and confidence are always apparent. The ballad "When I Fall in Love" is given a strangely beautiful interpretation only a sensitive musician could achieve. He's backed by a

strong rhythm section including Wynton Kelly on piano, Sam Jones on bass and Roy Brooks on drums, but it's Blue's record all the way!

BOMBASTICA! (Jazzland) was recorded in Stockholm, Sweden, by the Werner-Rosengren Swedish Jazz Quartet. Playing original compositions by Swedish composers, this is a good example of the American influence on Swedish jazz. Lars Werner plays a mean piano and Bent Rosengren plays an impressive tenor sax, at times reminiscent of Sonny Rollins. A swinging group well worth listening to.

THE JAZZ BROTHERS. MANGONE BROTHERS SEXTET (Riverside). The Mangone brothers, Chuck on trumpet and Gap on piano, and the four other musicians which make up this sextet are a young, vibrant and welcome addition to the current jazz scene. All in their early twenties, they show remarkable skill and polish you'd ordinarily expect to find in more seasoned performers. As a group, they understand what each is doing, the end result being perfect coordination between them. As for the seven numbers on this program, each one was chosen to give the boys an opportunity to display their versatility. Starting off with a soul-type number called "Something Different," they tackle intricate, complex ideas and wind up with an unusual arrangement of "Girl Of My Dreams."

THE CANNONBALL ADDERLEY QUINTET AT THE LIGHTHOUSE (Riverside). One of the fastest moving groups in the business today, Cannonball Adderley and his quintet are presented here in a live on-the-spot recording that swings. Taped at The Light-House, a jazz night spot in California's L.A., the boys render each selection with an expertise rarely heard on live pick ups. Good, solid performances by all.

xx

*America's 12 Most Famous Artists



Albert Dorne



Roger Broome



Al Parker



Jon Whitcomb



Austin Briggs



Ben Shahn



Robert Fawcett



Doug Ringham



If you like to draw, America's 12 Most Famous Artists want to help you find out whether you can be trained to be a professional artist.

Some time ago, we found that many men and women who could (and should) have become artists never did. Some were unsure of their talent. Others just couldn't get top-notch professional art training without leaving home or giving up their jobs.

A Plan to Help Others

We decided to do something about this. Taking time off from our busy art careers, we pooled the extensive knowledge of art, the professional know-how, and the priceless trade secrets which we ourselves were able to learn only through long and successful experience.

Illustrating this knowledge with 5,000 special drawings, we organized a series of lessons covering every aspect of drawing and painting - lessons that anyone could take right in their own homes and in their spare time. We then perfected a very personal and effective method for criticizing a student's drawings and paintings.

Our training works well. It has helped thousands find success in art.

Herb Smith was a payroll clerk. Soon after he started studying with us, he landed an art job with a large printing firm. This was four years ago; today he's head artist for the same firm.

Gertrude Vander Poel had never drawn a thing until she enrolled with us. Now a swank New York gallery sells her paintings.

Father of a Star's New Career

Stanley Bowen had three children to support and was trapped in a "no-future" job. By studying with us, at home in his spare time, he landed a good job as an advertising artist and has a wonderful future ahead.

Edward Catmull worked as an elec-

trial sales, knew nothing about art except that he liked to draw. Two years after enrolling with us, he became Art and Production manager for a growing advertising agency.

With our training, Wanda Pickaliski was able to give up her typing job and become the fashion artist for a local department store.

Earn Seven Times as Much

Eric Ericson worked in a garage while he studied nights with us. Today, he is a successful advertising illustrator, earning seven times as much and is having a new home built for his family.

Lee Ashby of Toronto writes: "I'm losing count but I believe I've painted 80 and sold 60 pictures since beginning your wonderful course."

Even before he finished our training, schoolteacher Ford Sutton had sold a monthly comic strip to one national magazine plus panel cartoons to a host of other magazines.

Send For Famous Artists Talent Test

To find other men and women with talent worth developing, we have created a special 12-page Art Talent Test. Thousands of people formerly paid \$1 for this test. But now our school offers it free and will grade it free. People who reveal talent through this test are eligible for professional training by the School. Simply mail the coupon today.

Famous Artists Schools Studio 1234 Westport, Conn.

I would like to find out whether I have art talent worth developing. Please send me, without obligation, your Famous Artists Talent Test.

Mr. _____ Mrs. _____ Age _____
Mrs. _____ Mss. _____

Address _____

City _____ Zone _____

Country _____ State _____

The DOG WHO FLUSHED QUAIL



*Long John was a bachelor's dream dog. All he had to do
was meet a girl and he could tell if she was willing. And then Long John slipped!*

BY SAMUEL MELDORF

LONG JOHN looked like an ordinary dachshund. To the disinterested eye he was just a long, sleek, black hound dog, with droopy ears, and eyes and short legs. He possessed, however, one peculiar personality trait. He was noticeably erratic in his reaction to the human female. His owner admitted this strange quirk one month after having acquired him.

Robert Willis was a bright young man. Tall, charming, handsome in a Gary Cooperish way, he was the answer to the prayers of many a sweet young thing. Born and bred in New York, he was a Harvard graduate with a Madison Avenue job and a Greenwich Village apartment. At twenty-eight he was still unmarried, and completely satisfied with the status quo. The manner in which he became the happy owner of Long John is interesting. He had a friend, a bachelor in similar circumstances who lived two blocks away in the Village, who approached him with Long John in tow one summer afternoon.

"Hey, Bob," his friend said brightly, "how would you like to have a dog?"

"I wouldn't. Why do you ask?"

"Well, you're my friend, Bob, so I guess I better lay it on the line. I've got to get rid of this animal! He's ruining my life, but I just can't bring myself to have

him destroyed. I mean, he's such a sweet little mutt!"

Long John, meanwhile, had settled himself contentedly between Bob Willis' legs, and was licking the tip of his shoe.

"He looks friendly enough. How can he be ruining your life?"

His friend sighed. "Oh, he's friendly, all right—to most people. Seldom barks, loves to be petted. He only has one annoying habit. He growls at women. He has completely destroyed my sex life! Once I get rid of him, I'm going to have to start from scratch."

Bob laughed and bent down to pet Long John. The dog rolled over on his back ecstatically and smiled, extending his tongue in an attempt to lick Bob's hand.

"You mean he's a man's dog?"

"And how! Just last night he ruined the best possibility I've had in the past six months. After I had all the groundwork laid, too. Gorgeous redhead. Scared her half off her nut growling. Finished me with her, but good!"

"So what makes you think I want this problem?" Bob asked, still scratching the dog.

"I figure you've got the woman situation licked before he can even get started. Besides, maybe he's got a complex about me or something. You know, wants me all to himself."

"Sure, sure!" Bob laughed again, but secretly he was intrigued. It was true—he had no diff— (Cont p. 78)



A Money-Making Opportunity for Men of Character

EXCLUSIVE FRANCHISE FOR AN INVENTION EXPECTED TO REPLACE A MULTI-MILLION-DOLLAR INDUSTRY

Costly Work Formerly
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This is a call for men everywhere to handle
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Sixty years ago the horse and buggy business was supreme—today almost extinct. Sixty years ago the hand-laundry washing industry ran into many millions—today practically a relic. Only a comparatively few forward-thinking men saw the fortunes ahead in the automobile and the washing machine. Yet irresistible waves of public buying swept these men to fortune, and sent the buggy and the wash tub into the discard. So are great successes made by men able to detect the shift in public favor from one industry to another.

New another change is taking place. An old established industry—an integral and important part of the nation's structure—in which millions of dollars change hands every year—in thousands of cases handled by business men—has been taken over by a new invention introduced AT A COST CUTTING AS LOW AS 75% OF WHAT ORDINARILY PAID. It has not required very long for men who have taken over the rights to the valuable invention to do a remarkable business, and share exceptional earnings.

Not a "Gadget"—

Not a "Knick-Knack"—

Just a valuable, proved device which
has been sold successfully by
business men as well as amateur
operators.

Make no mistake—that is no novelty—an Army creation which the inventor hopes will set the market. You probably know that the Army has just taken delivery of thousands of these units for use in tanks—a fact that naturally bestows upon its inventors of outstanding prominence—by dealers of great corporations—by the bankers—by doctors, newspapers, publishers—schools—hospitals—etc., and by thousands of small business men. You don't have to convince a man that he should use an electric bulb to light his office instead of a gas lamp. Nor do you have to sell the same business man the idea that he may never need to pay like that again. The need is always there—the customer is always buying greater right at that very moment—and the desirability of saving the greatest part of that expense is obvious immediately.

Some of the Savings
You Can Show

You walk into an office and put down before your prospect a letter from a sales organization showing that they did work in their own office for \$11 which formerly could have cost them over \$30, whereas the bill could have been for \$1,000! An astonished dealer pays no attention to \$30, whereas the expense can easily come in at \$100 per department. And the business well over \$2,000. And so on. We could possibly list all over here. These are just a few of the many actual items which we place in your hands to work with. Presently every line of business and every aspect of the country is represented by these field experts who hammer across大陸, uncovering money-saving opportunities which hardly any business man can fail to understand.

EARNINGS

Exceptional earnings grossed show the possibilities attainable in this business. A Louisiana man wrote: "My average earnings past 3 years about \$150 a week; last 3 months as much as \$250 weekly." Ohio man's report: "A business man said to me, 'This thing has caught the whole city on fire.' For the first 30 days I worked, I earned \$1,134.50." A Tennessee man: "Last year, my average bills up to \$200 a week by December, but my earnings January reached \$1,000 net." Space does not permit mentioning here more than these few random cases. However, they are sufficient to indicate that the worth-while future in this business is coupled with immediate earnings for the right kind of men. Some of our top men have made over a thousand sales each on which they earned up to \$60 per sale and more. Many of these sales were repeat business. Yet they had never done anything like this before coming to us. That is the kind of opportunity this business offers. The fact that this business has attracted to it such business men as former bankers, executives of businesses—men who demand only the highest type of opportunity and income—gives a fairly good picture of the kind of business this is. Our door is open, however, to the young man looking for the right field in which to make his start and develop his future.

Profits Typical of the Young, Growing Industry

Going into this business at not his selling something offered in every grocery, drug or department store. For instance, when you take a \$10 order, your profit is there at \$10. If \$1,000 worth of business, your share can be \$10,000.00. The very least you get as your part of every dollar's worth of business you do is 60 cents—on one dollar's worth \$6.00, on a hundred dollars' worth \$60.00—10 other words—10 yards of ready order you get is yours. Plus on the flat order—plus on repeat orders—and you have the opportunity of earning as even large percentages.

This Business Has Nothing to Do With House to House Convincing

How do you live in leisure, thinking about high-pressure selling? Selling is unnecessary in the ordinary sense of the word. Instead of hounding away at the customer and trying so to force him into your trap, you simply call him, brief him, let him see the advantages—whatever else the customer says, he will accept—our rule, let the customer sell himself after the device is in and working. This does away with the headache of trying to get the master before the customer has truly convinced himself. You simply tell what you sell, showing good record of success in that customer's particular line of business. Then leave him alone. He will do the rest. In dollars. It takes time to get in. In a few short days, the initial losses should actually produce enough cash money to pay for the deal, with profits above the investment coming in at the same time. You then call back, collect your money. Nothing is so convincing as one sale, let us repeat! Results speak for themselves without sale made customer. Whole others fall to go even a hearing. One man is making sales running past the knowledge. They have come to trust you, not the original dealer in the country, and sold to the smallest businesses by the thousands.

No Money Need Be Risked

In trying this business out, You can measure the profits before and not be out a dollar. What you are looking for is a factor that can't be measured—but here it is: profit margin on equipment—the upgrade, rental of the device—a business that affords the buyer order from a distributor, but unavoidable expenses—expenses that have a greatest practicality in every office, store, or factory which you can fit into—expenses of wire—this is a money loss but does not have any prior ranking in contrast with all other expenses—but that becomes the standard as the sales increase. As you do your own business, the sales increase, the cost increases—but that many cost only a cent and sometimes a man's time—it costs a business looks as if it is worth investigating, go on touch with us at once for the rights to your territory—don't delay—because the chances are that if you do wait, someone else will have written up to us in the meantime—and if it turns out that you were the better man—it would be sorry for you to lose out, we are angles below—but act right away—or wait if you wish, but do it now. Address

F. E. ARMSTRONG
Dept. 6118C Mobile, Ala.

RUSH FOR EXCLUSIVE TERRITORY PROPOSITION

F. E. ARMSTRONG, Dept. 6118C Mobile, Alabama
We demand registration for you, send full information concerning your proposition.

Name _____

Street or Route _____

City _____

State _____



WHAT TO DO WHEN

Neurotics are running rampant in the executive suite these days, but don't despair: Special headshrinkers and sanatoriums for sick-sick-sick brass keep big biz going!

BY GEORGE MORTON

JOHN B. IS the president of a large New York advertising firm. For a song list of clients, he buys millions of dollars worth of time on television and radio plus large amounts of space in newspapers and magazines. Along with other top Madison Avenue agency heads, John B. helps control what you read, what you see, what you hear.

Ordinarily, there'd be nothing very astonishing about this. The fact that advertising agencies influence all forms of communications has been documented many times. But John B. is a special case:

For this particular agency head is half off his rocker! He is bugs, a kook, has flipped his very important lid.

Although John B.'s case is special, it is far from unique. Actually, he's one of a growing number of nuts and semi-nuts with top executive positions. How do they do it? Easy. Each night they stay in one of several private mental hospitals scattered about North America. When morning rolls around again, it's back to the executive suite.

Advertising is far from the only field in which this sort of thing goes on. Many top bankers, industrial

heads, legal experts and others have been in their brass bonnets. It seems to be true, however, that there's something about the ad game which causes it to contribute more than its fair share of kooks.

But how can a flip get to be in charge of an important business? Obviously, he hasn't yet gone off his rocker at the time he takes command. It is after he is installed in the front office that the pressure of business or personal life pushes him off the deep end.

In the case of John B., this happened about three years after he guided his firm to a high position in a rough and competitive industry. The top members of his staff were the first ones to notice that something was wrong. Their boss was starting to become anxious and upset; he avoided major decisions and blew up over small trifles.

At first the staff hoped that the situation would improve by itself. From John B.'s secretary, they learned that his doctor had put him on tranquilizers. They figured that this plus a month's vacation in the Caribbean would do the trick.

It didn't. Instead, things got progressively worse.

When John B. got back from his trip, he began staying away from his office whenever an important meeting was due to take place. When he

did come in, he might sit behind his desk for hours staring vacantly into space, his knuckles pressed against his forehead. The atmosphere in the firm was becoming tense and unbearable. It was getting to be a miserable place to work.

Above all, the staff realized that the very life of the agency was being threatened. If the situation remained unchanged, the business would fall apart within a year or two.

One day when John B. was out, they called a staff meeting and decided to take steps.

"The first thing," an account executive said, "is to get the chief examined by a specialist. None of us knows enough about psychiatry to pinpoint his problems. Once we learn exactly what's wrong, we can decide what to do about it."

"But how can we get John to agree to an examination?" the agency copy chief asked.

"By introducing the doctor as a prospective client. That way he can observe him under normal conditions."

The psychiatrist spent several hours with John B., then gave the staff his conclusions. "Your boss is suffering from a severe case of anxiety depression. I don't know how much you know about his home life, but I would be very surprised if his marital

(Continued on p. 80)

YOUR BOSS FLIPS HIS LID



The Incredible Shrinking Girl

If you think it's a neat trick for a beauty to shrink to the size of a cigarette and still keep all her curves and such, consider how much harder it is when she's also the photog!



*The most brilliant
model of a shrinking
woman goes by the name
Joann—no surname.*





Get a watch? We
will give you
one with
your reward?



It's their extra
introduction that makes
them ideal for Berlin 1939.



...now's looking for the complexion like
the one she's got. It's reflection—



PLAYING WITH SYMBOLS

BY PETER KIRKLAND

I'D NEVER have given in to Pam if she hadn't tipped me off on how to use the sexual urge to sell office supplies. Considering that I'd held out against anything as restrictive as matrimony for eight glorious, girl-filled years, I think my Pam did pretty well for herself.

I fell first; my best friend Doug Frost didn't surrender for days, but Pam's room-mate Penny won him in the end.

It was the idea that Pam gave me that induced my boss Hugo Schnitzerman to boost my salary way up and make me a vice president besides. The title didn't mean much but the extra money made it possible for me to marry the girl responsible for the development of the fantastically successful Flesh-Colored Paper Clip.

It was all a matter of Symbolic Meaning. You know, there was a book about it recently. A guy can be happily married, but deep down he sees a snazzy, umpteen horsepower convertible as a sexy mistress and his old four-door hardtop as just another woman. So, he goes and buys another hard-top on account of he has to keep the family safe, but all the time he's thinking of that bouncy convertible.

Now, nobody ever dreamed that you could do that sort of thing with office supplies and old Schnitzerman ran his business honest and efficient and sold everything at the lowest price he could. The trouble was, his competition was doing the same thing and my boss was losing his shirt. He hired me to save the sinking ship because I'm an accomplished liar.



FICTION

I'm a phoney when it comes to getting a new job, but I like Schmitz and I really tried to come up with something. That's when I met Pam. She was sent over by a secretarial service to type up my sales suggestions. Since my mind was a steady blank, she passed the time throwing our product across the room to see how many she could land in the waste paper basket.

When she used up all the clips she had in her desk, Pam walked to me and pulled open my drawer to see if there was any more ammunition. As it happened, there was nothing to be had but one king-sized paper clip—a size we couldn't sell to save our lives.

"Mmm," said Pam, "sexy, sexy." She let it dangle between her thumb and forefinger, then tilted her wrist so the clip stood straight up. (Continued on next page)

PLAYING THE SYMBOLS

continued

Of course, I had never looked at a paper clip quite like that; but Pam noticed the symbolism right off. That's how her mind works. She was right, too. We didn't know each other very well at that time but I kissed her and had her type a long memo to the advertising manager. Then I pushed into Schnitzerman's office, told him all was saved and dashed back to work out the details of our sales promotion campaign. The sexy paper clip had been invented; now to spread the word.

There was one rugged little problem left. Our brand of paper clips looked exactly like every other paper clip on the market. Or, to put it another way, once you had the customers thinking right—all paper clips would look sexy to them. Somehow our product had to look sexier than anybody else's. I was back where I started from, but Pam went ahead and solved the problem.

"Make it," she said, "flesh colored, like the real thing." It was that simple for her. So, our factory started to turn out billions of flesh-colored paper clips of varying sizes and our ads changed to glorious technicolor, featuring a strategically placed paper clip which was neatly drawn to look as if the magazine page really had a metal clip on it.

It wasn't the clip alone that did the trick; the pretty girls in pajamas helped. No matter what they were seen doing in the ad, that Schnitzerman flesh-colored paper clip meant something to them. Sometimes they were falling over onto their backs at the sight of it, other times they were reaching out with both hands and pulling it towards themselves. My, how they loved the product in those ads.

In fact, everybody loved the product. Secretaries read the message in popular magazines and found they somehow weren't happy using any other brand of paper clip. Typists saw the ads in their confession magazines and used their lunch hour and their own money to buy a box for office use. They didn't quite know why, but no other brand made them feel quite as happy at their desks. Career women ordered them by the tens of thousands for the whole of

life, and married part-timers wouldn't work in an office that didn't have them. One and all, maids and matrons, they stored their Schnitzerman flesh-colored paper clips in the center drawer of their desk, above their knees. I didn't think much of this detail until Pam explained; then I understood. This, too, had Meaning.

That's how it went. Everybody wanted our product and, more and more, secretaries demanded the larger sizes. Larger paper clips mean bigger profits, and added to the fact that Schnitzerman had a practical monopoly on the clip market after my idea went into effect, I was the pride of the firm, the man responsible for it all. Pam married me and we settled down to a life of easy and regular spending. I went into the office every day, but no one expected me to do anything. My job was done, the profits would roll in forever.

Pam liked the real thing. What she had looked for in office symbols, she found at home in bed. We had a grand time until her old friend Penny, who was now Doug Frost's wife, told her that she was betraying the hard-won status of womanhood by giving up all intellectual exercise in favor of the purely physical bounce and tumble that Pam found so much fun.

Pam continued to bounce and tumble but she also began to nag me for not letting her help in my professional life. Since my work at this point consisted of picking up paychecks and depositing them, I couldn't figure what help she could give. It must be, I concluded, *Symbolic Unrest*.

I figured Pam really wanted something I wasn't giving her, so, her being so fond of indirect hints, she complained that she wasn't doing enough for me. Once I had that figured out, all I had to learn was what it was that she wanted. After the paper-clip episode, it seemed to me that Pam's own behavior would be the best clue.

For example, that snazzy convertible I mentioned. If a guy gives his wife a convertible for her birthday, it might mean he wants her to behave like a mistress instead of a dowdy matron. Again, if a wife goes and gives her husband six dozen neckties you can see what's on her mind on account of, if you look at it symbolically, a necktie means about the same as does a king-size flesh-colored paper clip. Pam got

lots of that so I watched and waited for the right symbol like other people wait for a bus.

We lived happily ever after . . . her birthday. That's when everything became clear to me. Not all of a sudden, you understand, but a little, then a little more, then a big flash of understanding.

It started that morning when I took her shopping for her present. Other husbands surprise their wives with nice things, but we were different because the sexy paper-clip business brought in a lot of money and Pam could buy anything she liked, anytime she liked. So we went downtown together in hopes of finding something meaningful to celebrate the joyous occasion.

Actually, the occasion wasn't too joyous since her good friend Penny had been chewing her ear about me not providing the emotional security a man should on account of Pam being the one with the ideas like the flesh-colored clip and even the idea me and Pam should get married in the first place. But I pretended to be light hearted and cheerful because, as I said, it was her birthday.

Pam said we had everything sophisticated that we wanted and she led me around the odd corners of the department store and we ended up in the toy department with a million toddlers and their guardians. My wife was pretty impatient with the whole thang until we came to the Games section and then she said she wanted a \$1.98 ping pong set.

Pam and I have a much better game we play, but she stuck to her request and said that the set was the only thing she wanted for her present. I shelled out \$1.98 and, because I wanted to add some idea of my own, I paid \$88 for a table to go with the \$1.98 equipment. That was it, so far, and we went away.

We visited a good restaurant and a musical comedy to celebrate her natal day a little more. We had a fair time, but Pam obviously wished to get home. I hoped she wanted what I wanted so, once in the house, I pulled her towards our bedroom; but she held back and we sat a while on the livingroom sofa. They say married people don't neck, but we do—all the time. Then I remembered it was a special day and pulled her across my knees, face down.

There's an old ceremony in our part of the country called Birthday Spanks. The girl gets a little pat on her rump . . . (Continued on p. 84)

THE THUMB SUCKER



"If you continue to suck your thumb, you're going to swell up like a big balloon."



"I know what you've been doing!"

HERBIE, darling, why is it that you never turn off the television set when you come to bed?"

"Mmm."

"Every night, Herbie, the same thing. The late show, the late, late show. And all those commercials. Herbie, do you remember how good our marriage used to be? Sometimes, I think you're loving me more and enjoying it less.

"Will you listen to me, Herbie?"

"Mmm."

"Oh, yellow, shmello, Herbie, don't you ever wonder where the honnymoon went?"

"Mmm."

"I wonder, Herbie, if our relationship contains that all important ingredient. I wonder what ten leading doctors would have to say about it."

"Mmm."

"There's another commercial. Herbie, don't I look good like a woman should? You can't say I don't care enough to look my very best. You can't say that, can you, Herbie?"

"Mmm."

"I mean I don't broadcast bad breath or anything, do I? Oh Herbie, if it's my invisible shield that's bothering you . . ."

"Mmm."

"I don't like being sarcastic, darling, but I'd find it faster in the yellow pages."

"Mmm."

"Herbie, listen to me, will you? Be sociable. Don't you even remember what it is that refreshes you best? Even Bert and Harry take time out for . . ."

"Mmm."

"Herbie, it isn't as if I were asking you to make a thirty-day test or anything!"

"Perhaps I should wear a high porosity negligee to let my real flavor through. Herbie, may I turn off the television now?"

"Oh, all right, Herbie, but I wonder if you'd say that to your receptionist. You can always tell a hello girl. I'll bet she clings like cloth."

"Only your secretary knows for sure, huh Herbie?"

"Mmm."

"I suppose you think all women should be made that better way. But what's up front isn't all that counts. Herbie, can I turn off the television now?"

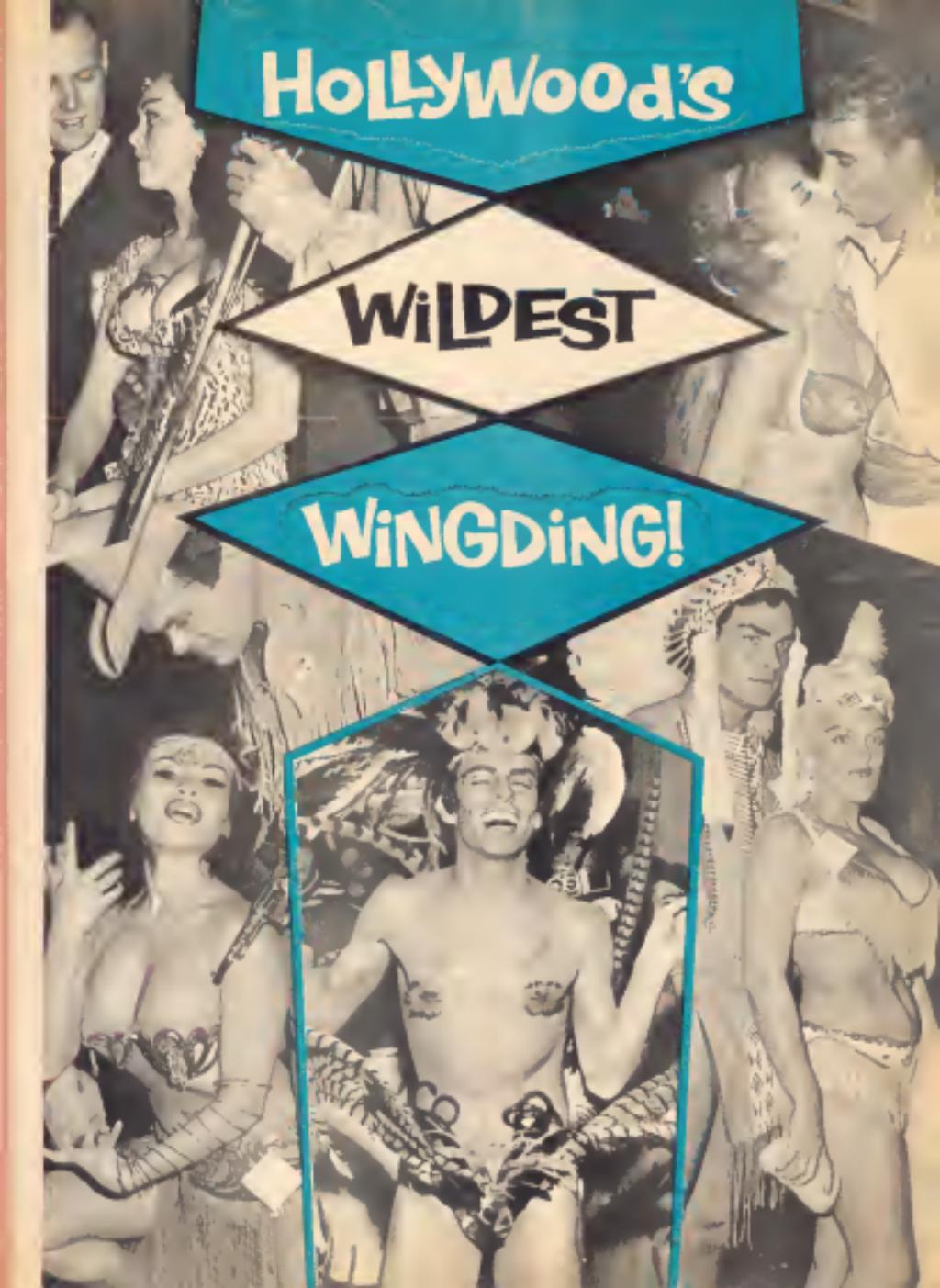
"I'm sorry, Herbie. I know I'm irritable and out of sorts, but in the mature male and the mature female . . . Herbie, it's the station break."

"Oh, Herbie, it's like a doctor's prescription!"

#

THE VIDEO SYNDROME





HOLLYWOOD'S

WILDEST

WiNGDiNG!





Western costumes were popular this year. With such models as Pat Kent sporting them, it's easy to see why.

The party really began to rock when exotic jungle siren Bonnie Logan started beahnn' out dat rhythm on a drum.

When Hollywood goes arty, the result is the annual Artists and Models Ball, the undressed funfest where anything goes!

BACK IN the good old days before taxes, TV and tripled production costs, the sprees of Hollywood were the free-wheelingest parties you'd hope to find. Dolls dunked in swimming pools, showers of champagne and pattycake played on the patio by somebody else's husband and somebody else's wife—these were only some of the madcap elements of yesterday's Hollywood soirees. But those days have been long gone and today any suburb can top Hollywood when it comes to wingding antics. Hollywood has been turning into Dellsville. This was the conclusion arrived at by two fellows named Gary Berwin and Sandy Salkind a couple of years back and they decided to do something about it. They did. They set up the machinery for the annual Hollywood Artists and Models Ball patterned after the Bohemian sprees of Paris and New York. The first ball was held in 1959. The second, pictured on these pages, was recently held at Trouper's Auditorium. The hall accommodates roughly 600 people. Over 2,000 turned out for the affair. They were literally dancing in the streets. To liven things up, prizes were given for the brashest costumes. The spret was an overwhelming success in the oldtime, wild Hollywood tradition. Some 285 gallons of various kinds of liquor was consumed and a wonderfully wild time was had by all.



See next page



Costumes ranged from cowboy and Indian bikinis to scanty Little Egypt and harem girl outfits.





The country-western line dancers



A honky-tonk singer moves around



The honky-tonk band



The music stopped and some of the revelers made a break. But, as always, there were some dancing diehards who were just having too much fun to let the party be over. They kept it going past daybreak and then, tired but happy, finally let it close.

PARODIES. AN ANTHOLOGY FROM CHAUCER TO BEERBOHM—AND AFTER (Random House). Compiled with an introduction and notes by Dwight Macdonald.

Parodies have amused, outraged, shocked and delighted the reading public ever since Geoffrey Chaucer, the father of English poetry, turned his brilliant quill to Sir Thopas. In this, he wittily poked fun at the absurd English romances being written at that time. All through literature, to this day, parodists have been busily indulging their macabre wit by crucifying their contemporaries. Mr. Macdonald, a staunch admirer of the parodying art, has here assembled the most complete collection of parades extant today.

Just what, exactly, is a parody and when is a parody not a parody? According to Mr. Macdonald, it is not easily established. The Oxford dictionary defines it: "A composition . . . in which characteristic turns of an author . . . are imitated in such a way as to make them appear ridiculous, especially by applying them to ludicrously inappropriate subjects." Here, however, you run into the parody not being a parody bit, because this definition could justly apply to travesty and/or burlesque. Mr. Macdonald concludes that "parody . . . concentrates on the style and thought of the original. If burlesque is pouring new wines into old bottles, parody is making a new wine that tastes like the old but has a slightly lethal effect. At its best, it is a form of literary criticism."

In selecting the parodies for this collection, Mr. Macdonald followed three rules. "1. The authors parodied must have some currency today. 2. The broader the better. 3. No parody involving fleas or sexiness is enjoyable." Because parodies age quickly, some very good ones had to be omitted as per rule one. However, Mr. Macdonald allowed some exceptions to his rules so that we are treated to all the famous parodies plus a goodly helping of some unfamiliar but worthy entrants.

Of the well known parodies, included in this book is the very famous one of Time magazine by Woolcott Gibbs in which he wrote a satiric profile of Henry Luce Said to have infuriated Luce, it is still a marvelous take-off.

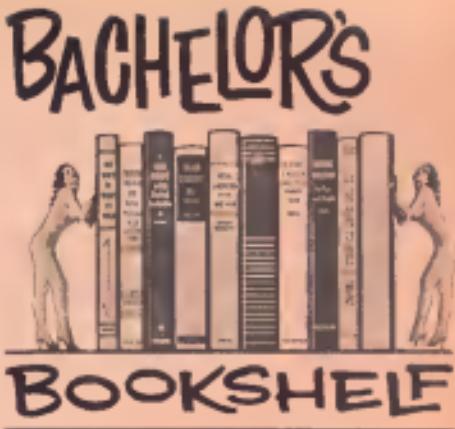
Lewis Carroll parodied so well as to have his work live on while the works he parodied are all but forgotten. The poem, "Speak Gently," by G. W. Langford, begins thusly:

"Speak gently; it is better far
"To rule by love than fear
"Speak gently; let no harsh word ever
"The good we may do here."

After Carroll had at it, it appeared as follows:

"Speak roughly to your little boy
"And beat him when he sneezes.
"He only does it to annoy
"Because he knows it teases."

Prime targets for the parodists are the writers with a definite style. Particularly good are the parodies of Allan Glushberg, "Squeak"; Jack Kerouac, "On The Side-track"; James Gould Cozzens, "By Words Obsessed";



James Jones, "From There to Infinity"; Ernest Hemingway, "Death Is The Rambler"; and William Faulkner, "Requiem For A Nun, or Intruder In The Dust."

The book is presented in four parts, each covering a different era in literature. Part one, called "The Beginnings," contains parodies from the time of Chaucer to Jane Austen. Part two, "The Nineteenth Century," is composed mainly of the poetic era of Lord Byron, Edgar Allan Poe, Robert Browning and includes Rudyard Kipling, Walt Whitman and Henry James. These are an asset to the student and will undoubtedly result in this book becoming a standard reference in English Lit. courses. Part three, "Beerbohm And After," has "some leaves from Max Beerbohm's 'A Christmas Garland'" plus other Beerbohmisms, and in the post-Beerbohm section, the writings of A. E. Housman through Archibald MacLeish up to Jack Kerouac are dissected by master parodists like Robert Benchley, Edmund Wilson, E. B. White, et al. The final section, called "Specialties," is a potpourri including the nonsense poems of Lewis Carroll, self parodies, conscious and unconscious, and concludes with three nonsense plays by Ring Lardner. Also included in this section are some French parodies, unfortunately in French!

In the appendix, Mr. Macdonald has written some notes on parody in which he traces parodies from their very beginnings to the present day. Parodies, says Mr. Macdonald, are less vigorous today. "The world has become so fantastic that satire, of which parody is a subdivision, is discouraged, because reality outdistances it. What can a satirist add to the U-2 Summit-Meting fiasco? Or to the dealings between the United Nations and Premier Lumumba of the Congo Republic—the latter a character right out of Evelyn Waugh's Black Mischief. Indeed, in the Congo tragicomedy, history seems to be parodying itself."

Gratitude is owed Dwight Macdonald for the tremendous task it must have been to sift through the various writings of past generations, to cull the wheat from the chaff, and to emerge with this handsomely constructed, always entertaining volume.

#



THE MAN WHO BROKE THE CENSORS' BACK

Starting with "Amber" and "Blue," colorful movie producer Otto Preminger has earned his reputation as the man who makes the bluenoses see red by filming some of the sizzlingest films Hollywood ever released!

BY CLAUDE H. JANNECK

WHENEVER the subject of censorship crops up at a Hollywood party, it's a good bet that sooner or later somebody will mention the name of Otto Preminger.

According to many film executives, this talented, Viennese-born movie maker did more to blunt the point of the censor's blue pencil than anyone else in the industry. And they have some hard facts to back up this belief:

Item: In 1947, Preminger turned out his sexy film version of Kathleen Winsor's sizzling historical novel, "Forever Amber." He did this despite the fact that West Coast insiders accurately predicted the trouble it would have with censorship groups across the country.

Item: In 1953, Hollywood's Production Code Administration refused to issue a seal of approval for "The Moon is Blue." Preminger broke precedent and released the movie without one.

Item: Just two years later, Preminger was once more refused Code approval for a film—this time for



In his early days as a director, Preminger was stickler for realism. Here he's showing Elaine Barry the proper way to be spanked by John Barrymore. R.: With Kim Novak.

See next page

"The Men With the Golden Arm," his frank production about drug addiction. Again, he released the picture without a seal.

Item: In 1959, "Anatomy of a Murder" brought on the wrath of censors and started a round of lawsuits because of its cold-blooded discussions of sex and sexual assault.

Item: Finally, in January 1960, Preminger defied the American Legion and other self-appointed political watchdogs by hiring black-listed writer Dalton Trumbo to do the screenplay for his latest release, "Exodus."

In addition to these major engagements, the outspoken Preminger has been almost continually embroiled in fights with anybody who tried to stop him from making the kind of movies he wanted to make in the way he wanted to make them.

Otto Ludwig Preminger was born in Austria some 55 years ago. At first he seemed destined to become a lawyer—seemingly an ideal choice for the argumentative and pugnacious Preminger. But, somehow, the theatre became his passion. Though he faithfully followed his father's wish and received his law degree from the University of Vienna, he was acting on the stage at the same time. (Continued on next page)





The spicy dialogue which accompanied scenes like this resulted in the Hollywood censor nixing "Moon Is Blue."

Even while he was taking his law courses, he managed to find time to start a summer stock company.

In 1938, the year he graduated, Preminger became a protege of the great theatrical figure Max Reinhardt who hired him as a producer-director.

Preminger left Austria in 1933 because of the increasing Nazi influence in that country. Some close friends theorize that his hatred of censorship and thought control dates from that period.

"Before Otto left Austria," one Hollywood friend states, "he had already seen Chancellor Dollfuss murdered by Nazi conspirators. Then, in 1938, Hitler took over the country completely. Otto, of course, was violently anti-Nazi and still despises anything that reminds him of Nazi methods."

When Preminger left, he had already been a married man for some nine years. He was wed while still a law student and his wife, Marson Mill, was a young dancer. The marriage lasted until 1950 when the director left the couple's Bel Air mansion never to return.

From Austria, Preminger came to the United States where he picked up an assignment to stage and direct a Broadway play. The show was a success and was responsible for the future film celebrity's first Holly-



Lee Remick played a girl who had been raped in "Anatomy of a Murder." Frank talk of rape aroused blushes.

wood contract as a director.

But under a steady diet of "B" assignments, Preminger quickly grew unhappy with life on the West Coast. "Otto was getting even more restless than usual," an acquaintance of this period recalls. "He felt that his talents were being wasted and that Fox was not giving him a chance to show what he could do. Eventually, he felt that he had no choice but to quit and go back to the legitimate theatre."

Back on Broadway, Otto took over the directional chores of the show, "Outward Bound," which ran for a satisfying year and a half. In addition, he put his formidable acting talents to work in Clare Booth Luce's anti-Nazi show, "Margin For Error."

While working on these and other New York assignments, Preminger found the time to teach at the Yale University School of Drama.

When Otto went back to Hollywood it was to work for 20th Century Fox, the same firm that he had left a few years before. But this time he was no longer shunted aside to "B" assignments. And before long he proved to everyone's satisfaction that his ambition to make big pictures was not misplaced.

His first major success under the new contract was "Laura," still regarded as one of the all-time masterpieces in film mystery. His first brush with the U.S. censors came in 1947 when he directed "Forever Amber."

Blocklisted screenwriter Dalton Trumbo was hired by Preminger to do script for "Exodus." Later Trumbo was fired.



"Exodus," aroused controversy with various Zionist groups. Film critics enjoyed, but didn't approve of film.

The Legion of Decency placed "Amber" on its condemned list, and used all its influences to keep it from being shown. They were partly successful. In the state of Massachusetts, for example, it could not be seen on Sundays. In the city of Providence, Rhode Island, it was banned altogether.

In spite of the censors—or perhaps because of them—the movie was a financial success. "Otto learned something from this experience," a publicity man says. "He found out that the publicity involved in banning a movie" (Continued on p. 88)



"Which one of us is going to call his bluff this time?"



Viking warriors sought danger in far places, but they'd probably have remained home if they'd sighted the charms of dangerous Dane Use Walstead.

VIKINGS

NEVER HAD IT SO GOOD

Those Norsemen of old had valor, stamina and lots of ingenuity, but they never had girls like these!

Emulating early Vikings, Elkil Benit, a native of Finland, left the Red-controlled land and made her way to Denmark where freedom still prevails.



Swedish Viking lass Kim Svendson models the weapon, helmet and shield used by followers of Leif Erikson.

Norwegian Marlene Eherin traces her ancestry back to the Viking chiefs. It's easy to see her Viking spirit.



PETTERS' PARADISE

where lovers made the balcony scene



BY JAY MARTIN

THEY'RE CLOSING OFF many of the balconies, today. Not all, of course. There are even a few young Romeo's with a sense of the past that manage to pull off a pretty good balcony scene every once in a while. But as America's passion center, the motion picture balcony is going the way of the old-fashioned bay ride and the bundling bed!

The movie house balcony flourished from the time of the first World War until several years after the second. In 1910, an article appeared which blamed the vaudeville shows and dance halls for leading young women astray. Now-a-days, girls are being warned about all the trouble that's in store for them in the back seat of an automobile. But between the ages of vaudeville and the hot-rod, there was hardly a moralist that did not fulminate against the movie balcony.

The resourceful pioneers on the balcony scene were World War One soldiers who didn't mind dating the girls they met at chaperoned dances as long as they had some place to go where they could escape the chaperon's eagle eye. The film houses were happy to cooperate by making first the last rows in the orchestra and then the balcony darker

than the rest of the theatre.

After the end of the war, Hollywood became a gigantic industry. New movie theatres popped up all over the country. And many of the uninhibited plots in those silent days reflected the growing rebellion against the rigid moral code of the 19th century.

The balcony crowd responded in kind. When Clara Bow or Estelle Taylor allowed a cinematic lover to take a loving liberty, the girl you took up to the balcony was apt to slip into the mood and permit you the same liberty.

In the thirties, when "talkies" came on the scene, the movie theatre was the place to go. No where else during the great depression, could a man and a girl get as much entertainment at a price they could afford. The shortages of World War II and the immediate post war period kept the balcony scene a lively one until the fifties.

But just how did the movie balcony help promote the ways of a man and a maid? In the first place, it gave you privacy. It is true that you were surrounded by other couples, but their minds were concentrated on their own affairs.

In the second place, the very reputation of the balcony added to its popularity. "Neckin' in the balcony" became a national pastime for young unmarried men and women. A couple was expected to be romantic in the balcony—a girl who wasn't was considered sort of odd.

Yet, strangely enough, there was a kind of innocence to balcony petting. The very side by side seating arrangement which allowed maximum exploration, made it hard to go any further. A very few enterprising souls did manage it, but by and large a woman could keep whatever she called her honor easily while, at the same time, cooperating in every other way.

The height of balcony fun came in those theatres which featured "divans" and similarly named seats with no armrests, high sides and high backs. Nobody could see what was happening in them! Yet even there, active couples were usually prevented from going all out through fear of the usher's flashlight. Still, if both boy and girl were willing, the divan did provide a way.

What finally killed balcony life? The prime causes are the same ones which toppled the movies in general from their high place in the entertainment world. Rising admission and availability of other entertainment. Movies are no longer the fabulous bays they once were, and those who want them can usually afford bigger and better things.

The couples who once would have had no place to go but the films, can now afford the privacy of a car for their love life. If they have to share the fun and games, they can do so with one or two other couples rather than a whole balcony full. And if they need a movie to inspire them they will go to a drive-in.

The age of the balcony is just about over. A few young couples will sometimes climb the creaky stairs to explore those balconies which are not yet closed down. But most of today's customers are old married couples re-surveying the balcony scene they had made so often in their youth. ##

HISTORY

FOR



HIPSTERS

Presenting for the first time the coolest of cool versions of such momentous historical incidents as the Discovery of Coolsville, the Boston Tea Rumble, Fig-Newton's Theory and Frisco's Shake-up!

BY JACK ANTHONY

COLOMBO FINGERS COOLSVILLE



RIIGHT FROM the start Chris knew he was different from everybody else. He didn't dig them and they didn't dig him. When he told them the world was round, they fingered their foreheads and rolled their eyes. "A kook," they whispered. It was the old pigeon-hole but and Chris was hard-put to find an epithet to express his contempt. Finally he settled on calling them "squares" and the name seemed to fit.

"The world is round, and you're square!" he'd tell them defiantly.

"If the world is round," they'd ask with middle-class logic, "how come people don't roll off it?"

And Chris would draw himself up and boast that didn't prove anything. "People are falling off all the time," he'd tell them, but still they remained unconvinced.

Now, around this time, there was much interest among the hip in the products and culture of the East, or Coolsville, as the land of zing and Zen was known. Particularly encouraging trade, student exchanges and espresso parties were a couple of top cats named Ferdinand and Isabella, fat-formers who set the pace for all the hip. Their formula was that anything East was cool, while Western wisdom was strictly for the ladies from Westchester. They were so with it that they wouldn't even attend the witch burnings on the West Side of Barcelona. They only went to exclusive burnings on the East Side where effeminate warlocks were boiled in gourmet's salad oil.

It was only natural that Chris would be drawn to

the far-out sphere of Ferdy and Izzy. First he managed to gain an audience with Ferdy. "Your Hip Highness," he addressed him, "I believe that by sailing West, I can reach Coolsville."

"But, man, Coolsville's

East. You'd better glam your AAA map again."

"Your Hip Highness doesn't dig I believe the world is round. By sailing West, I'll come up on Coolsville from the dark side."

Ferdy snapped his fingers and shook his head. "Like, look Viper, you're way out of orbit. I mean, what are you smoking? It's going to your cerebellum and makin' waves. Don't make waves, cat. Don't bug me. Make like a mouthpiece and blow, blow, blow."

Chris was neck-bent, but he didn't give up hope. After all, people laughed at Pollack and Kerouac and even Mort Sahl. Prophets were always getting the teeth-rattle but from the status-quo-ers. He decided to try his luck with Izzy.

He cornered her at a coffee-house between poetry readings. She took on his sailor's dungarees, spaghetti-stained t-shirt, gnarled, uncombed tresses and tea-stained fingers and it was rapport at first sight. "The world is round, and all that jazz," Chris told her as an opener.

"Colombo, I know egzactly what you mean," she said. "Like in the morning when last night's bubbles hit the flat notes, I can feel it spinnin'!"

Chris looked at her and knew they were akin. She dug. For sure, she dug. "Listen, Izzy, I'm a prophet of the world we're gonna make. You glam?" (Cont. p. 12)

THE BOSTON TEA RUMBLE



MAN, IT WAS LIKE catastrophe back in the 1770s when the pushers put on the squeeze and the only cats who could get up the scratch for the tea were the ones whose Daddy-Os swallowed in green. The order to up the tariff had come from George V himself, the Big Boy of the Syndicate, and the hipsters were plenty hopped up about it. All over Boston, from Back Bay to Seaplay Square, pupils were undulating and nerve-jangled users were lipping their anger.

"First they hook you, then they up their take. Next they'll be castin' the tea with lemon!"

"Give me Tender Leaf, or give me a fix!"

"Taxation without representation is Cold Turkey!"

"All cats are created sinxous..."

"And are bugged by their connection with certain inalienable appetites..."

"Among these appetites are Weed, Horse and the pursuit of Cloud Nine..."

"These are the times that try cats' nerves!"

The mutterings grew into a big noise, then a cool, cool silence. Hipsters heeled the cobblestones without daring to orb each other, afraid to see the reflections of their own misery in one another's eyeballs, focusing on their own foot-leather which was too muddled to return the bloodshot stare.

And among them walked the strongarm men, scarlet-coated, muskets toted, cool with the tea in their bellies, the tea they sweat in an aroma wafted across the air of Boston, hanging o'er them in an aura of hate-making. They did their job, kept the powder dry, and behind

them, fat and smug, the operators sat on their legs of tea and told each other: "They're hooked. They'll come to us. They gotta. They'll pay the price. Let 'em steal it. Whadda we care? We take the risks. Let

"em pay"—Or let 'em take coffee?" The insult supreme—but they should have known. They should have known that even the most despised junkie is still a man, somewhere, down under the appetite, still something more than an animal. They were to learn.

The coolest of the cats starred. They got together and issued a manifesto in free verse calling all cats to a poetry reading at a local espresso joint. All mucho clandestine, 'cause the redcoats had nailed the license bit on the coffee houses and the fat-nappied urns had all been confiscated, the hipsters force-weaned—and all, no less, during the tealess time!

But the coolest ignored the "These Premises have been Raided by Your Friendly Neighborhood Red-coats" sign on the front entrance and word-of-mouthed it to the cats to slip in the rear entry—and just this once please not to worry about the Freudian implications. "Now is the time for all cool cats to come to the aid of the weed-less," they said and the word was spread.

It was a nervous gathering. One of the leaders, a modern artist too advanced for the Guggenheim called it to order. "I have here a canvas titled 'Tyranny,' which portrays our state," he told them. With a flourish he pulled the covering from the canvas and revealed it. It was absolutely blank.

(Cost p 72)

THE FIG-NEWTON THEORY



ONE DAY back in the 17th Century, a time when a cat could think for himself without the help of a filter, a young farm boy named Isaac Newton was ducking the conformity of work in the shade of the fig tree. Keeping an eye peeled for his father, a square gent who was forever bugging him about the sheep tending bit, Isaac was popping half-ripe figs into his craw and plumbing his grey matter for intuitive profundities. He was thinking about hitting the road that ran by the farm, about the Wide Wide World away out there and how he'd like to savor its flavor.

He thought how he'd like to jag the country with some chutz.

He thought how he'd like to pound his eardrums jazzy in the low-bit tea-smokers of the Big Town.

He pondered the possibility of poetry readings and the osmosis into his cerebrum of concepts ecstatic, esthetic, esterene and we all the way.

He rummaged on yo-yo-ing his eyeballs to and fro amongst the abstractionists and he longed to be initiated into the wonders of untitled paintings.

And he thought of making a name for himself in the world of Hip and how nice it would be to be bored by it all—as long as he didn't have to be ennu'd by this cotton-pickin' farm any more.

But he was afraid. How could he make his mark? He wasn't hip. He wasn't best. He wasn't even disillusioned—yet. They'd only laugh at him. He'd never smoked pot. He wasn't queer—not even a little effeminate. And he didn't know Furloonghetti from Alberghetti, Brecht from Hecht, Pollack from pollen. He was square.

That's what he was. Square.

He sighed. He just wasn't ready yet, he guessed. He was ready to think insightfully, yes, yes, yes, but he just couldn't seem to find a concept worth thinking insightfully about. Newton

sighed again and, being an angry young man and causeless rebel, slammed his book against the fig tree angrily and rebelliously, causing a fig to shake loose from a branch and cork him on the cranium.

Lol.

Ergo?

'Skol!

It was a sign. No doubt about it. It was a little thing, but hadn't all existentialism been built on a little thing? hadn't Sartre, or one of that crowd said, "I think, therefore I am." Okay, Newton figured so he'd start thinking.

Now let's see, a fig had fallen from the tree. But how had it gotten up there? Well, somebody had once planted a seed (Newton's father had told him about the birds and bees and the flowers) and from that seed had grown up a fig tree. It had grown up, sprouted a fig and the fig had fallen down! Egad! Newton caught his breath. He had it.

"What goes up must come down!" That was it! Newton paused. But was it hip? He repeated it to himself. Yes, yes it was. It was as serious as nihilism, surrealism, or abstraction. It was—it was grave, that's what it was. And right then and there he named his concept "The Theory of Gravity" or "The Fig-Newton Theory."

Immediately he sat down and sent off copies to *The Evergreen Review*, *The Village Voice* and the producers of *Omnesour Overnights*, the Fig-Newton. (Cont p 73)

THE FRISCO SHAKE-UP



IT ALL STARTED at this vino parlor one night not too long after the flip of the century. The usual crowd was there. There was Franci'es, a mixed-up kid from Boston. And there was Odigus, a walking complex looking for an analyst to attach himself to. And there was Daddy-O, a Gehvel of the Kazoo, uh-uh goins, the laureate of unrhymed verse and minister of non-poetic poetry, K-K-K-Kurnacao, the writer who couldn't spell and Canny Polevault, the painter who was so abstract he had to tie weights to his shoe-laces to keep from flying off into an out-of-this-world orbit. Yes, the usual crowd. Plus Romaine Hococco.

Romaine? She was a method actress who lived her parts, a bosomy wench with hips meant to swing wine jugs from and the kind of post-bellum wiggle that made you almost as glad to see the South retreat as to see her compatriots advancing. Romaine was loaded with talent—even if she couldn't act her way out of a Pirandello pantomime. It stuck out all over her. Like, man, when she was around, no cat could stay cool. Unless maybe you count Franci'es—who had his own problems.

Anyway, that night, the crew was whooping it up over the vino and arguing about a new technique Romaine had brought back from her Group Workshop and Psychotherapy Class. According to Romaine, this new gimmick was the greatest thing to hit acting since Stanislavsky imitated a teapot until steam began coming out of his ears. But let her lip it:

"This is a complete identification with the Mother

Earth from which we all spring. A talisman of the essence of ones being into the dirt from whence it sprang. A synthesis of flesh to soil-flesh, of soiled flesh to the clean-soil, the unsoiled soil, the unspoiled soil. Do you follow me?"

Now, Romaine didn't usually run off at the toothline this way. It was as obvious as a pad where a pot party had been held that this chick was making like a minh bnd with words finely panted by some pseudo-Branco teacher. Still, they all worked hard at being hip, so anything real far out got a hearing. They asked Romaine to polish the lens so they could maybe see what the Brecht she was driving at.

"Well, it's all nature, dug?" she began and they all said "yeah, oh, yeah, sure!" She went on:

"We're all tied to the earth. I mean, like, it's a psychic umbilical cord, compris?" That sounded illogical enough to have meaning. "So, if we want to do anything on this earth, influence it, act, or write, or paint, or like that, creative, you dig, the best way is to pull the right way on this cord."

"Then what happens?" asked a slummer from Oakland. They threw him out and Romaine continued:

"Then you can do anything. Like act, for instance. I mean, say I'm playing a character about to be murdered. I pretend I'm the earth and somebody's about to slam a pick into me. It gives the portrayal depth, if you see what I mean."

"Suppose you're playing a disillusioned floozie, like Sadie Thompson in 'Ran.' How does that work out with this Earth-Flow theory?" Daddy-O asked. (Cost, p. 74)



R. "The Courtesans" in lavish act.



The NIGHTCLUB BOSOMS



Acts from abroad are always popular.
Here a scene from "Carnival in Rio."



NOw in its 19th year, Broadway's "Miracle of 48th St." the Latin Quarter, has reigned longer than any major theater-restaurant in the history of New York. The reason for this, as its present owner and operator, E. M. Loew, puts it, is because, ever since its inception in 1942, it was new, different, smart, and it didn't cost your right arm to go there. He neglected to mention that it's also a place where the bosom has always been boss.

June Stafford enchants audience with the Latin Quarter's "Balloon Dance."

BUILT

Well-known comedy team, Ford and Reynolds, have it up with L.Q. lovelies.



The Latin Quarter has a long and notable history of bosomy allure, dating back to even before Loew bought the building. It began 20 years ago as the Palais Royale, the social center of New York nightlife, where beautiful busts were as common as the many great notables of the theater who made the place their second home. The club changed hands soon after, becoming the Palais D'Or, which specialized in Chinese cuisine, temporarily pushing the good old American bosom into the background. Later the place became the Cotton Club, and then the Great White Way. But the busty atmosphere of the past was being played down, and the nightclub fast began losing its charm.

When Loew took it over in '42, he put back what was obviously the essential ingredient, stunning the customers with a 50 minute spectacular filled with the busiest girls in the scorching costumes. The critics loved it, and overnight it became once again the place to go in New York. And, as the ten thousand girls who have been interviewed for parts to date know, it is the bosom, and not any manner of steel girder that supported the Latin Quarter in standing-room-only style for nearly a quarter of a century.

See next page





"Le Grand Cancan (above) is result of months of work by top choreographers."



As the years go by, the shows grow more beautiful, the girls prettier, the acts more unusual, and the costumes scarier than ever.



These ample-boozed "lovelies" are part of "Grand Presentation" finale.



Included in the ninety-minute spectacular is this "Lampost Lovers" act.



Draped in sparkling glassware, this beauty is one of the "Crystal Queens."





THE NAKED

*can be the kind of truth
seen through rose-colored
glasses, but the glasses
have to be a very special
kind, very special, indeed!*

BY CONNIE SELLERS

IT WAS INDUBITABLY there — rose-tipped and gobby, a startlingly rounded and tempting half-melon that demanded to be fondled. But it was impossible.

Not even Miss Lure Jones would dare expose an admittedly delectable breast right out like that in the securer atmosphere of Keiso, Inc. Not during working hours, anyway. And not before the hired help.

Mark almost lost the eyeglasses when the second intrusively developed mammary heaved itself into plain view. Well, not plain. The word didn't fit Miss Jones.

Mark slipped the dusty lenses off his nose and came very close to wailing like a lost soul. For now—dammit — Miss Jones was fully clothed. An amazing, but hardly respectable trick. If she had somehow peeled off something else, those scantie things—

Unconsciously, Mark polished the glasses and lifted them again.

Whoops!

Miss Jones sure as the devil had Pealed, that is. Not a stitch to cover her shapely thighs. That was an interesting little dimple right on her—

Reddening, Mark whipped away the spectacles. Boss's favorite or not,

TRUTH

Miss Jones had to be reproached. Keiko, Inc., was not a nudist colony. Then he blinked rapidly, because Miss Jones was not nude.

He was going mad. All the lonely, frustrating years had finally pushed him over the brink. Evidently Mark had blossomed into a ravening sex maniac.

"You're blushing," Miss Jones said, looking at him. "And I can't possibly imagine why."

Because rage was rampant in his shattered mind, that was why, Mark thought wildly; because an imminent deflowering loomed in his tortured madness.

Miss Jones got up from her desk. It was a complicated project involving the sibilant whisper of well-timed nylons, the flow and ripple of flesh from here to there.

"I can't imagine," she continued, "because you never blush at your own thoughts." At other people's, yes?"

Then, in her natural illigical slipping of mental cogs, Miss Jones poked at the eyeglasses. "Are those the kind you see naughty things in?"

Mark gulped. "M-miss Jones—"

She had them on. The oddly exotic slant of antique frames gave her eyes an Oriental allure. Her ripe mouth opened slowly, like dewy petals uncurling.

"Hoohoy!" she gasped.

"E-I-L—" Mark stammered.

"Talk some more," she said. "It makes your tummy wiggle. My, you have a nice tummy; kind of soft, but—"

Desperately, Mark snatched the glasses.

She pouted. "And such a cute appendectomy, too. However did they get the X-Ray or whatever into those glasses?"

So he wasn't a hydrophonic schizophrenic or (Continued on p. 93)



NEW GIRL IN TOWN

Even a beauty can be lonesome in a big city when she doesn't know anybody



WHEN AN AMBITIOUS young girl hits Los Angeles, the first thing she does is make the rounds of the movie studios. Then she makes the rounds of the night clubs and theaters, looking for chorus work. Finally she hits the modeling agencies. That accounts for her days, but what about her nights? She doesn't know a soul in town, so what's she supposed to do with her spare time? Gailynn Warner is such a girl. She had no trouble getting modeling assignments soon after her arrival in L.A., but she was lonesome in the evenings. But a girl like Gailynn makes friends fast and now her phone's always buzzing with invitations.

#



Her advice to girls in a strange city: "A little friendliness goes far, but beware wolves."



At first Geilynn used to doll up just to keep her spirits up. But now she's met people through her work and always has a date.



R.I.P.

CASS
JONES
1867-1960
At age 93 Cass
died happily —
murdered by a
jealous hubby.

R.I.P.

ED TUCKER
1851-1878
A Gambling
Man
"I tense," Ed said.
Twas a mistake.
For Chuck had one
And so did JAKE.

IRA
GREEN
1928-
1961
One for his baby.
One for the road.
Poor Ira couldn't
Carry the load.
Rest In Peace

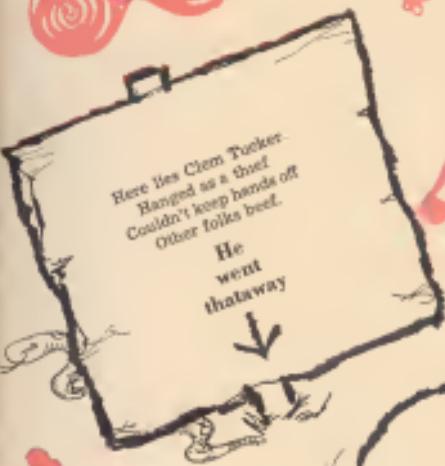
R.I.P.

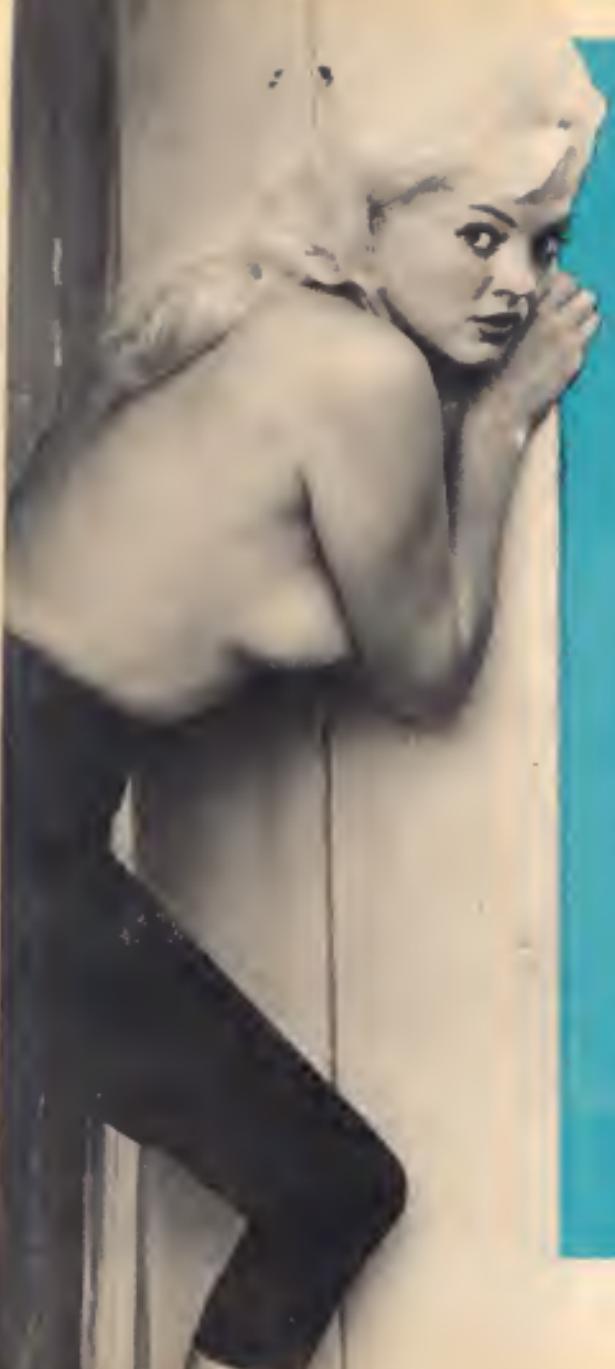
JOSEPH LIPSCHITZ
1915-1961
Gone, But Not Forgotten
Joe loved to dance and laugh
—ha-ha-ha
His last words were "Goodbye
—cha-cha-cha!"

BEAU SPARKS
1935-1961
Kismet

Beau Sparks jumped out the window
As her husband forced the door
What's left of Beau is down below
'Cause it was the 14th floor!

SINNERS' GRAVEYARD





WHAT'S THE QUESTION

?????

CINDY TYLER gets her self on always being able to look on the humorous side of life. She believes that in these days of A-bombs, H-bombs and global insecurity the ability to see the funny aspect of things is necessary to keep the world in perspective. In keeping with this, she's developed a sense of humor which is particularly tickled by the comically offbeat. Which explains why the first time she saw a skit on the Steve Allen Show called "What's the Question?" she went off into gales of uncontrollable laughter. "What's the Question?" was a take-off on the popular radio program *The Answer Man*. In the Allen version, listeners supposedly wrote in answers and he supplied the questions. The first "What's the Question?" skit drew a large response from viewers and it became a regular feature of the show. Later Allen expanded the idea into a book. Here, Cindy presents her own version. The answers are printed beneath each picture. The questions may be found on page 48.

#

A. "Once a week if you're single. Twice a week if you're married. More if frustrated."



B. "That's a very interesting idea you've got there, my friend. But gee whiz, do you ever have the wrong number?"

C. "It makes me tingle with delight all over. It's one of the greatest satisfactions I know. It's just terrific!"

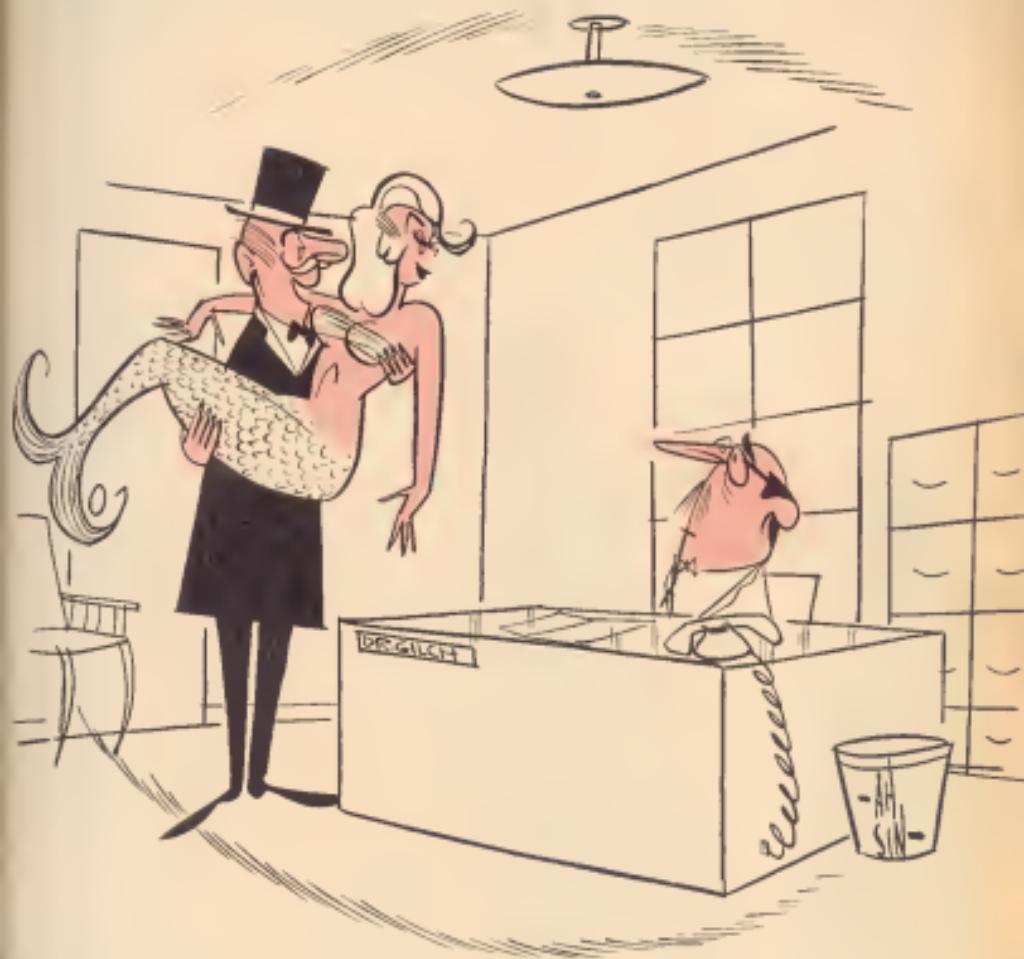
D. "Because it makes me itch and who wants to spend the entire night scratching? Also, it's too warm and confining."



L. "Yes, they're big, friendly and are well-groomed. But never the wolfish type."

C "Dad, why do you take so many showers? What do you get out of it?"
D "I shower because soap is good for you, and it makes you feel better."
C "Dad, why do you still eat all that junk food? It's bad for you!"
D "I eat junk food because I like it, and it gives me energy."
C "Dad, why do you drink beer every night? It's bad for you!"
D "I drink beer because it's delicious and it makes me feel good."
C "Dad, why do you play video games all day? You don't have a job!"
D "I play video games because they're fun and they help me relax after a long day at work."

THE QUESTIONS ARE . . .



"Doctor, I'd like to consult you about a rather unusual operation!"



THAT SPECIAL

... can be the difference between panic and

BY JACK HUNVALDO



THE SUBWAY TRAIN rumbled into the station. As the doors slid open, a tightly-knit cluster of human bodies pressed hoggishly into the opening, jammed there a moment, then burst through onto the 125th Street platform. Immediately another putty-like mass of people spilled onto the crowded car. Among them were two well-dressed gentlemen, one a bit older than the other. The younger, a not unattractive chap in his late twenties, was Jesse. The older, whose thinning gray hair bespoke twenty years more than that, was Solomon.

The doors closed and clicked, nipping at a woman's heel as she just made it inside. A small brown package she held in her hands remained caught between the doors as if clamped in a pair of tweezers. Solomon and Jesse exchanged amused glances at the woman's frantic but futile attempts to pull her package free. With a lurch, the train jerked forward, relaxed, then scuttled steadily. The door was still slightly ajar due to the package. The safety mechanism which ordinarily prevents a train from moving unless all its doors are tightly shut, had apparently been allowed to fall into disrepair, and the woman eyed the opening uneasily, shying away from it, but still gingerly clutching her trapped parcel.

Solomon and Jesse held onto the white pole which rose from the floor. They sighed with weary acceptance as the train rocked, jostling them against the other passengers.

"What time you got?" Solomon shouted to Jesse over the trains clatter.

Jesse looked at his watch. "Five fifteen!"

"Good! Plenty of time! I don't have to be there till six-thirty! First show doesn't start till seven!"

"What a life."

"What say?" Solomon leaned closer to Jesse.

"I used what a life!" Jesse shouted above the roar. "I'm always worried about being punched. You—" He switched his grip on the white pole, "you have nothing to worry about from the cops anymore."

"Oh, I've run into my share of cops in my day," Solomon said. "And don't think it's all pie and ice cream now. It takes a lot of skill to perform in front of an audience with every eye watching every move you make."

"It's no harder than working the crowds like I do," Jesse said.

INSTINCT

profit when terror strikes in the subway!

FICTION



"The hell it isn't!" Solomon exploded.

"A lot of people could do it just as well."

"Don't be ridiculous!" Solomon hissed, the old craftsman annoyed at being criticized by a young upstart. "It's a hundred times harder! Don't you realize—you're up on that stage all alone with your victim. He's tense. He's just waiting for your hand to slip into his pocket so he can grab it and make you look like a fool in front of the audience."

"I'll admit it takes skill," Jesse conceded.

"Of course it takes skill," Solomon was vehement. "But more than that it takes a certain instinctive feeling. You can't relax for a minute. You can't disappear in the crowd if something goes wrong—because there is no crowd. You're right out there in the spotlight and you have to keep up a steady stream of talk besides. It's nerve-racking, believe me! You have to have that special instinct for the game, or you'll never pull it off."

Jesse shrugged his shoulders and gripped the pole tighter as the train swayed. "I'd still rather have a soft nightshirt than work on the streets."

"Soft, my eye!" Solomon smiled wryly with the wisdom of his years of experience. "It'll be quite a few years yet before you'll be good enough for that, my friend."

"I have as much instinct as I'll ever need, right now," Jesse said hotly. "Hell, I've been picking pockets for almost eight years already."

"And still you almost got caught last week."

"I was careless, that's all."

"You can spend a year in jail for a single moment of carelessness."

"I got away, didn't I?"

"Sure you got away. You got away because you could run faster than the cop, and you were able to lose him in the crowd. You were lucky, that's all. Maybe the next cop will be able to run faster than you. Then what, my young friend, eh?"

Before Jesse could answer, the train burst out of the tunnel into the 86th St. Station, and people began pushing and shoving to get near the door. The train shrilled, then stopped, and the doors rolled open.

The woman whose brown package had gotten jammed between the doors at the last station, removed it and walked to another part of the car, hoping to find a seat.

With an audible bang, the doors closed, cutting off

the flow of passengers. The last person to gain entry was a neat, elderly gentleman with a clapped gray mustache. "Heavens!" he exclaimed to nobody in particular as the door snapped at him. "My goodness!" He gripped the white center pole.

The train rumbled on, emitting a droning roar which lulled the passengers into a half-trance.

"Maybe it's a good thing you had such a close shave with the law last week," Solomon said, picking up where they had left off. "It ought to teach you a lesson. In this business you can never let your guard down, for an instant."

"I have no excuse for that," Jesse admitted seriously. "But that doesn't mean I don't have the instinct of a professional!"

"Maybe so, maybe so." Solomon nodded his old gray head wisely. "But until it becomes a reflex action as natural as breathing... well, take it from a man who's been in this racket for almost fifty years—don't try to perform in front of a group of people."

"I'll bet you a steak dinner that I'd be a sensation," Jesse said, piqued.

Solomon grunted. "I'll bet you ten bucks and the steak dinner that if you were to pick someone's pocket or take his watch while a hundred people watched you, you'd fumble the whole thing."

Jesse's reply was lost as the train roared out of the tunnel and began slowing for Grand Central Station. Shrilly it ground to a halt, and the doors opened. The people on the platform and those in the cars swarmed around each other in a bulldog effort to enter or leave the train.

Jesse watched the scene distantly for a few moments, irritated at the maestro's obvi-

(Continued on next page)

THAT SPECIAL INSTINCT

continued

ous lack of confidence in his talents. Solomon, he noted, was lost in his own world of thoughts. The elderly gent who had boarded the train at the last stop was timidly trying to make his exit.

Jesse sized him up carefully. He eyed the door purposefully, calculating how many more seconds remained before it would close again. His lips moved slightly as he counted to himself.

Then, suddenly, he threw his body against Solomon's, pretending to fall. Solomon rebounded in surprise, bumping into the old man, and the two went careening towards the door.

Jesse had timed it perfectly. The door snapped shut, imprisoning both of Solomon's arms and the right foot of the elderly gentleman. The defective door held them both in a vice-like grip as the train bucked, lurched forward, and shot into the darkness.

The neat, elderly man was the first to react. The blood drained from his face, and he screamed in terror as he tried to pull his foot free.

Jesse stepped close to Solomon who had been caught above the elbows. "Take it easy," he advised calmly. "Just keep your arms close to the car."

Solomon nodded.

"Help me! Oh help me!" the old man shrieked, his panic piercing the stuffy atmosphere of the cramped car. His fear was becoming contagious. Everyone pressed back to give room to the two trapped men. Several of the women in the car began sobbing, and a few began wailing with terror. The whole car had come alive with fear, and everybody was staring with mixed fascination and horror at the scene before them.

Jesse's voice shattered the turmoil as it rose above the thundering din of the speeding train. "All right everybody! Just relax! Everything's under control! Everything's all right!"

The panic began to subside a little as Jesse's calm commands drowned out the elderly man's shrill, agonized yelps.

"Don't anyone try to help!" Jesse shouted, waving his arm at a couple of men as they made their way towards the trapped twosome. "They're okay! Nothing can be done till we reach the next station anyway, and you'll just get in the way!"

The men fell back.

"Anyhow," Jesse announced to the occupants of the car whose attention was now focused just on him, "it's a lot better than being on the other side, isn't it?"

He grinned engagingly, and a scattering of nervous laughter rippled through the crowded car. Even the elderly man, whose irrational fear had sparked the near-panic in the first place, settled down to a small frightened whimper.

Everyone's eyes were fastened on Jesse, who obviously had complete control of the situation, as he kept up a steady stream of calming patter.

When the train reached 34th St and the doors rolled open, the passengers broke into spontaneous applause. Nodding his acknowledgment, Jesse stepped out onto the platform, followed by Solomon who was rubbing his arm to restore circulation. The elderly gentleman slumped thankfully into a seat that someone offered him. The doors closed and the train pulled away.

Jesse and Solomon walked along the platform towards the exit. Solomon was all praise for his young protege. "That was quick thinking," he exulted. "I hate to think what would have happened if that mob had panicked."

A small smile played about the corners of Jesse's lips. "Yes, it was quite a crowd, wasn't it?"

Solomon grunted his agreement and pressed through the turnstile. Jesse's smile grew wider. "And every eye on me. Wasn't that right, Sol? Every eye on me?"

Solomon's eyes grew wide. He grabbed Jesse by the shoulder and shook him. "Why you devil you! You didn't! You didn't!"

"You bet I did!" Reaching into his trouser pocket, Jesse withdrew an expensive leather wallet and a gold wristwatch, those of the elderly man. He held them out to Solomon. "Well, champ, what do you say now, eh?"

Solomon slapped him on the back, prouder than a new father. "You devil! You brilliant young devil you! You pleased that whole thing!"

Jesse coughed modestly.

Solomon couldn't get over it. "That was wonderful! Marvelous! Great staging! Fabulous sense of drama! I take it back, my friend, you'll not only be a stage pickpocket, you'll be the greatest sensation the profession has ever known. You'll make your old instructor seem like a bumbling oaf in comparison!"

"I think there was a little matter of ten dollars..." Jesse prodded gently.

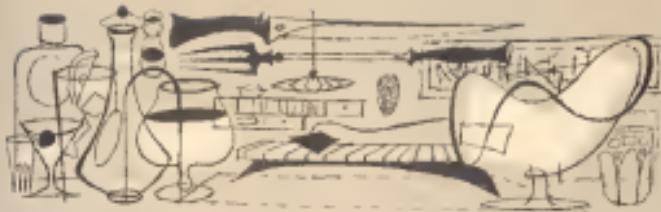
Solomon snapped his fingers, suddenly remembering the wager. "By God, that's right!" He reached into his trouser pocket, then quickly withdrew his hand and patted both pockets frantically. He looked up dumbfounded. "My wallet," he said stupidly.

The smile hovering on Jesse's face stretched from ear to ear as he reached into his other pocket, drew out Solomon's wallet, and handed it to him.

"Now that," he beamed proudly "is instinct." # # #



"Why do they call me slobinable?"



BACHELOR'S APARTMENT

Wine time can be a fine time if you know what to do with the grape—and the girl!

A TRUE WINE LOVER is the sort of guy who has a wide range of likes in his favorite beverage. He'll keep some extra-special bottles in the apartment for grand occasions, but he'll also have a half-gallon jug of ordinary red or white wine to drink whenever he feels the urge.

One bonus for the wine buff is that there's nothing like the goodly juice of the grape to put a female visitor in a romantic mood. These are some of the occasions, naturally, for which the faithful jog won't do. But the question is, what sort of wine will? The really fine imported stuff can make a strong dent on a man's budget. A nice compromise would be one of the better California wines which are smooth, tasty and a lot less expensive than the same quality wine imported from overseas.

There are several things to keep in mind about California wines. The first is that it won't taste precisely like its imported counterpart. A California burgundy, for example, may be a fine wine in its own right. It will not duplicate the taste of burgundy from France. Nor, according to the California Wine Institute, should it be expected to.

Both climate and soil composition differ in France and California. So, for that matter, do wine-making techniques. Wine made from California-grown grapes will have a slightly different flavor, texture and aroma than if the same grapes were grown and processed in another area.

Another point is that many of the best California wines are sold under the name of the grape variety from which the dominant part of the blend is pressed.

A "varietal" wine is not necessarily any better than a top California blend named for its European counterpart. But you do know that

BY MORTON J. GOLDING

its major part is pressed from a choice variety of grape. It's also a safe bet that the winemaker will take other pains to produce a superior product.

Here are a few of the best known varieties. When applicable, I've also listed names of the famous European wines in which these grapes predominate:

Red Wines:

Cabernet—Claret
Pinot Noir—Burgundy

Zinfandel

Rose Wines:

Gamay

Grenache

White Wines:

Pinot Chardonnay—Chablis
Sauvignon Blanc (sweet or dry)—Sauternes

White or Johannisberg
Riesling—Rhine Wine



It's a long, long jump from California wines to Irish whiskey, but since they're both such tasty beverages why not make it?

I've been hearing a lot about a hot drink called Irish Coffee lately, and decided to send for a recipe. Here it is. I've tried it and it's good.

First heat the glasses by filling them with very hot water. Let them stand for a few seconds and then empty. Now, fill them $\frac{1}{4}$ full of hot, black coffee. Drop 3 or 3 cocktail cubes of sugar into each glass and stir until completely dissolved. Add a full jigger of Irish whiskey and top with light whipping cream which you can carefully pour over a spoon so it will form a head.

Just the thing to serve to a fair colleen on a cool evening in early spring.

A word here about the problem of overdoing the wining of your lady friend. Often, under the impression that wine will wear away her resistance, the bachelor plies her with so much of the bubbly that you can hear her gurgle. This is never wise. She's far more likely to become bilious than passionate. To guard against this, bland hors d'oeuvres served along with the vino will provide an adequate tumny lining. A baked salmon spread, or red Caviar (black is too spicy) on plain crackers should do the trick nicely. Remember: Wine, in the male as well as the female, increaseseth desire, but decreasest ability.

Want to buy your beer in pills? You may be doing just that within the not too distant future. Breweries are now trying to perfect a tablet which can be dropped into a glass of plain soda water in order to turn it into beer. Personally, I find the thought rather frightening. # # #

THE ART OF BEING WATCHED

The dance is seemingly one of wild abandon. The eyes of the audience are riveted upon the wildly gyrating figure. Yet with every movement

Renee Andre is aware of those watching. That's why she's tops!



MASTERING THE ART of dancing and the art of duds-doffing is only half the knack of being a successful exotic. The other half—and possibly the most difficult part—is developing the technique of being watched. To toss one's torso to a torrid rhythm, to divest oneself of one's clothes at the same time, and all under the watchful eyes of an attentive audience—this requires the utmost in poise, self-consciousness and professionalism. These are qualities displayed to the fullest by Renee Andre in her specialty dance at the El Rancho in Hollywood. Add to them a sensational 38-27-37 figure, a whirling mass of tantalizing blonde curls and the vibrant personality of the true artist and it's easy to see why Renee consistently performs to a packed house.

#





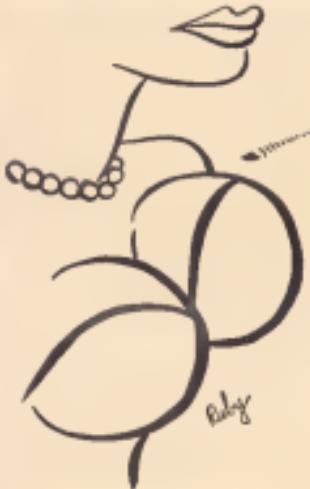
"It's not that I have to drink to say yes . . . but this way I don't feel so guilty in the morning!"



CARTOONISTS, like comedians, reserve their best work for their contemporaries exclusively. Every working cartoonist has a little file put to one side which contains cartoons that are not for sale. This file is pulled out when fellow pen-men visit and the result is what is known as the "inside chuckle." Now the "inside chuckle" has been let out by Jack Heller, a cartoonists' agent who persuaded magazine-dom's top illustrators to release their private stock to him so that he might compile a book of them. The result is "Sex-clusive," a Belmont paperback edited by Heller which proves that the "inside chuckle" is as marketable as the cartoonists' more deliberately commercial work. Originally intended for connoisseurs, BACHELOR here presents the best of "Sex-clusive" for the enjoyment of its readers.

x x x

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"We've reached earth—prepare to land!"



"Isn't it time for his midnight fix?"



"Come on, Francine, be a sport! What difference does it make now?"



"OKAY, Buster, take your finger off the door b-b-b."



"This is very embarrassing, Miss Chilton—it seems to be stuck."

...THAT EVIL MAY PERISH

*The Dussera Festival
is the most spectacular
event of the year in
Delhi. It's also when
the Devil gets his due!*



A larger-than-life figure of Lord Rama is an important part of the festivities. His reign, called "Rule of the Ram," was one of prosperity.

By twilight on the tenth day of the Festival, the field where Rama is to triumph over Ravana in fireworks display is jammed with spectators.

Just before Festival starts, finishing touches are put to head of Rama. Festival's final day is climaxed by burning of Ravana.

THE DEVIL gets his due once a year in Delhi, capital city of India. The occasion is the Dussehra Festival, a colorful celebration symbolic of the triumph of Good over Evil. Or, in terms of the Hindu legend, a portrayal of the victory of Lord Rama over the ten-headed demon, Ravana. According to the legend, Ravana kidnapped Rama's beloved wife, Sita. Rama enlisted the aid of the war goddess, Durga to get her back. Thus, he succeeded in doing, slaying the evil Ravana in the process. The Dussehra Festival lasts ten days, during which time processions made up of elaborately decorated floats and accompanied by dancers and singers march through the city. The floats are painted to represent the principals in the story and are loaded with sky-rockets, fire-crackers and other explosives. These are set off on the last day of the Festival, which comes to an end with flaming arrows from Rama's bow piercing Ravana and other demons. Thus Evil goes up in flames. # # #

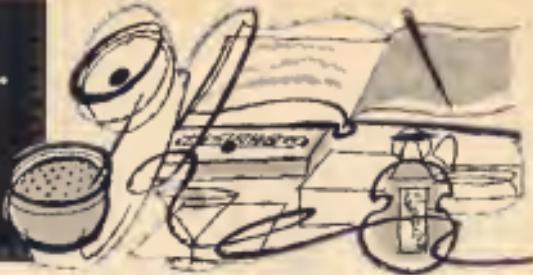
Floats feature effigies of Rama and Sita. Below: An actor is being made up for role in open-air play.





"What ever happened to your friend, with the 'Love Thy Neighbor' sign?"

Handbook for married bachelors #2



BY HANK GROSS

THAT A MARRIED MAN must retain some semblance of his pre-marital know-how if he wishes to keep his spouse in love with him, is indisputable. But how to go about it is another matter indeed. Therefore, in line with Bachelor's policy of providing, via this column, advice on the elusive subject of how to make your marriage work without working too hard at it, we are devoting this issue's column to a discussion of the techniques a married man must use if he wishes to remain untaimed while girdled on all sides by domesticity.

The first, and most important concept to firmly embed in your mind, is that you must make a point of standing up to your wife at least once each day. Twice a day is better yet if you can manage, although, as with exercise, it might be a good idea to start off easy and work your way up. This might be referred to as doing your daily stand-ups, and, like sit-ups and push-ups, it will prevent your position as head of the house from growing flabby.

Stand-ups may be accomplished in a variety of ways, and it might even be fun to do them in a different way each time. Ashes on the rug, for instance, is a good gambit for the beginner; reading the paper at breakfast puts you in the semi-pro class, and an expert can go on to more artistic needles like forgetting birthdays, forgetting anniversaries, and even forgetting to come home once in awhile.

Now that you've gotten into the swing of things, you can begin to concentrate on the second point: Do not hide your faults. In fact, it has been shown to be psychologically effective in the constant battle which is marriage to do just the opposite. As the marital advice articles admonish, she married you as you were, and that's the way she's going

to take you. So let her know that you intend to stay your own sweet self, and haven't got a single revision in mind. Reveal faults she never suspected anybody of having. Elaborate on the old familiar ones, round them out, polish them. In a pinch, invent a few faults. This gambit should serve to keep the little woman continually aware that, faults or no faults, you are still the boss.

Point number three is Let her do things for you. It's a well-known fact that a woman feels more like a woman when a man gives her firm commands to follow. If you haven't been in the habit of doing this, again you'll find that the best policy is to break her in gently. "Pass the salt, please," is a good example of such an introductory command. After thoroughly conditioning her to pass anything within reach, you are then ready to advance to things that are not quite within reach, such as, "Honey, how about running downstairs and bringing me up a pack of cigarettes?" If you've tried that too soon, chances are it will bring a "No," but don't let that throw you; simply affect a noble expression, tell yourself that "War is Hell," and proceed undaunted. Under no circumstances should you give in and go down and get them yourself. Nor (and Mac, if you do this, you're finished) should you ever go down and get cigarettes for her! Just keep on quietly barking orders and you'll find that pretty soon she'll start obeying them. "Turn the light out, will you dear?" She's got to if she wants to go to sleep!

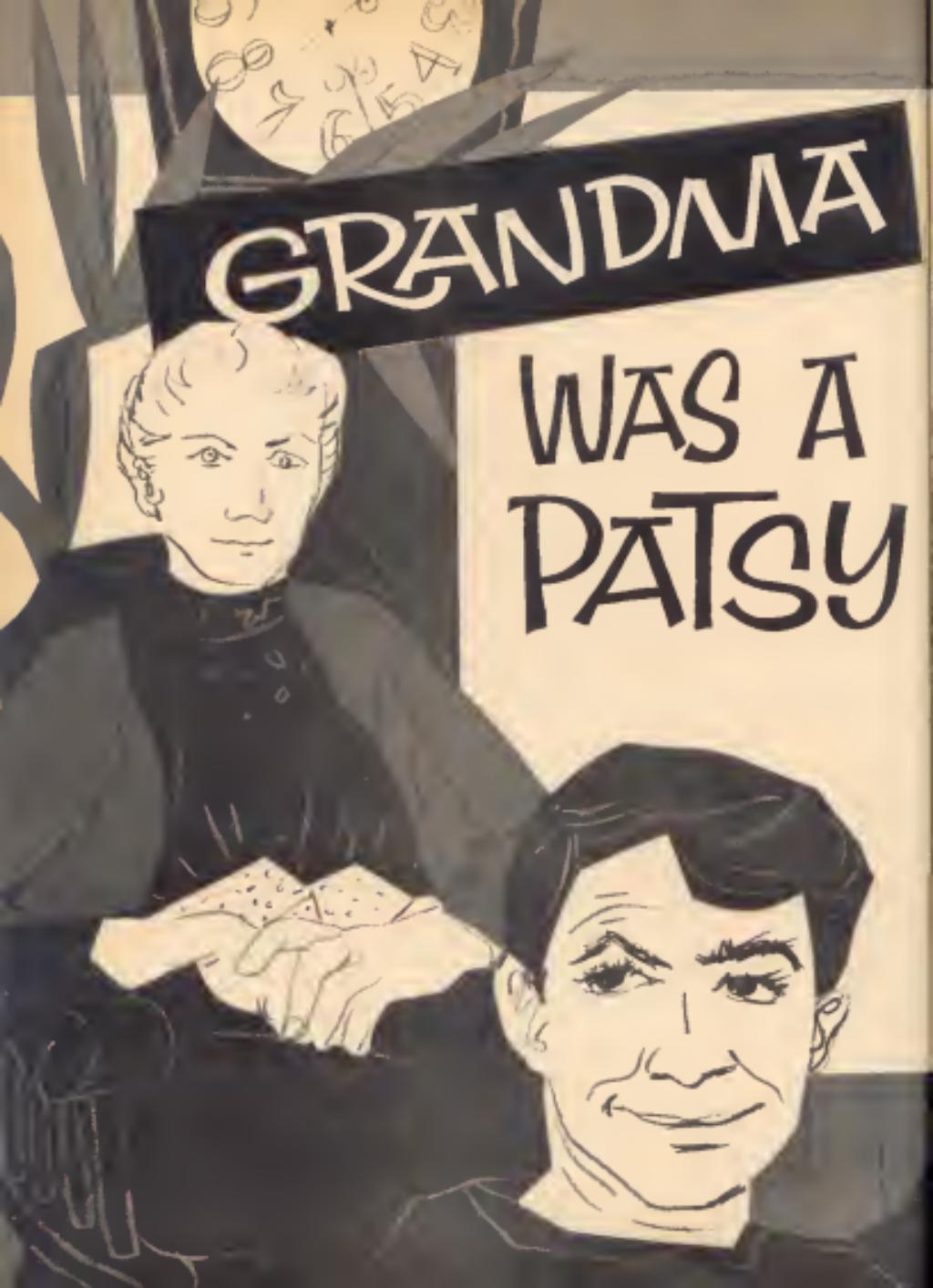
Finally we come to the bedroom, that last bastion where, when all else fails, the man can still remain king of the roost if he goes about it properly. It is here that a man gets his final chance to assert himself.

The best means of accomplishing said assertion, is to emulate those primitive, but highly successful masters of the technique of living with the female of the species, the cave-men of old. No wife—not even if she wears the trousers all the day long—can resist a well-executed cave man approach as the shades of twilight deepen.

As with the other methods, moderation is the keynote if this is your first attempt at this sort of boudoir buffoonery. A few hearty "Ugh"s interjected throughout the evening should suffice for a starter. Then, as this starts to take effect, and you see her pseudo-masculinity melting away and being replaced with pure femininity, you have a choice: either increase the frequency of the "Ugh"s, increase the volume, or increase the total dosage.

As you wax accomplished at grunting in lordly fashion, you will likely start feeling your oats and pretty soon will want to go on to buttress your hard-won position as undisputed dictator of your domicile. There are various related techniques which fall under the cave-man classification, but the only one you need really be concerned with is hair-pulling, an art which has fallen into some disfavor of late. Nevertheless, it's a surefire technique, just so long as you remember that a little goes a long way. Simply copy those numerous pictures you've seen of the big ox dragging his girl along the ground by her braids. Grab a fistfull of your loved-one's locks and drag her from the kitchen to the bedroom and back again, several times a day. If you have a set of stairs in the house, so much the better. She'll love it.

The basic point to remember is this: Never yield an inch to a woman; if you do, she's bound to start thinking she's a ruler! ***



GRANDMA

WAS A
PATSY

A 70-year-old widow plus a fortune in oil added up to opportunity for two of the most personable—and most unprincipled—con men who ever buried a phony treasure and dug it up again for fun and illicit profit!

BY CHARLES V. NEMO

IT IS EXTREMELY DOUBTFUL that Mrs. Docs Roberts of Big Spring, Texas ever heard of the late Phineas T. Barnum and his celebrated dictum: "There's a sucker born every minute." Or of Wilson Mizner, celebrated cafe wit half a century later, who added: "And two wise guys on take him!"

If she had, Grandma Roberts (as she was known throughout the Big Horn country) might have saved herself a lot of embarrassing publicity, as well as more than a quarter of a million bucks in cold hard cash. It is true that this sweet, trusting, little old widow woman was a natural-born sucker. Even so, she should have been at least a mite more suspicious about buying several tons of solid 24-carat gold bricks at less than ten cents on the dollar.

However, Grandma had learned that almost anything can happen in Texas.

Up until 1938, when she turned 70, Mrs. Roberts had

lived a placid and uneventful existence on the ranch near Big Spring (population 8,000) left by her dear departed husband. Suddenly oil was discovered on the property. A horde of rough, tough drillers swarmed all over the ranch, tall derricks blossomed where steers formerly had grazed, black gold gushed out of the ground in such profusion that the widow suddenly found herself one of the wealthiest females in the southwest.

Word of her good fortune eventually reached the ears of a thoroughly unscrupulous young scamp named Walt Tinker, and his equally rascally uncle George Westfall, a tall impressive-looking gent in his late 50s. These two Texas rattlers put their heads together and cogitated on ways and means of putting the bite on the rich old lady for a healthy chunk of her newfound oily lucre.

The dastardly scheme they eventually concocted was inspired by a prominent landmark known as Signal Hill on the Roberts ranch. According to popular legend, during the war for Texan Independence a group of immensely rich hidalgos and their families, fleeing south to Mexico, had buried a fabulous treasure on this hill. They never had returned to claim it. In the intervening 100 years several attempts to locate the buried loot had been made. All had failed.

Buried treasure! What magic these simple words evoke. Who can resist them?

So after duly laying the groundwork for larceny, one fine day in October 1932 the two miscreants drove up to Grandma's ranch. Uncle George, attired in ecclesiastic garb and a pious manner, introduced himself as the Reverend Doctor J. B. Bryant. He said he had spent many years doing missionary work among the poor benighted Indians in Mexico. In the course of his devout duties he had come upon a tale which might be of interest to Mrs. Roberts.

While riding through a village in the north of Mexico he'd heard heart-rending moans coming from a miserable hut. Halting to investigate, he found a very old man alone, sick and starving. He dismounted, ministered to the sick man, remained in the village long enough to nurse him back to health. As he was about to depart, the old fellow said:

"Sojour, you have saved my life. I can never repay you for that. But I will give you something of value."

He unbuttoned his shirt, disclosing a worn buckskin bag suspended from his neck by a string. Opening the bag, he drew from it a dog-eared piece of dirty parchment and handed it to his benefactor. It was a crudely drawn map, obviously very old.

"My father gave me that," he ex- (Cont. on p. 93)



BACHELOR VISITS A GLAMOR GIRLS'

PAJAMA PARTY

Nobody naps when beauties get together for a bedtime gab-fest. But who needs sleep with dreams like these?





Tell no secrets at pajama party say Reva Ramann (L) and Grace Carroll. Girl who does will be sorry later.



What do girls talk about at a pajama party? "Men will never know!" says Charlene Jones smilingly, while Donna Weddington (L.) explains that the reason they'll never know is because, as might be expected, it's men who are the topic of talk.



Julie Redding and Anita Duss (below) like pajama parties because they provide occasions for a girl to let her hair down.

"No man's land!" That's what a pajama party is according to these glamor girls. But they reckoned without the doggedness and the ingenuity of BACHELOR's photographer. He invaded the forbidden premises and managed to get away with these exclusive pix. How's that for being on the job? And how about a job like that?





Darty Joye wore a nightie to the bedtime wingding, but ordinarily she hits the sack in the altogether.



Pajama parties are usually for teen-agers. But sirens like Mitzi Dubrois never outgrow enjoyment of them.



Bedtime at pajama party finds Tonia Velia and Annie Andrews sleepy. Annie always sleeps in pigtails.



THE SHAVING GRACE

The razor-sharp lowdown on how and why man has always whittled his whiskers!



SHAVING IS A HABIT few men ever wonder about. For the most part, they accept it as a necessary evil and keep scraping away—usually at the instance of some female or other.

I began getting curious about this subject only a few months ago when I ran into an old friend I hadn't seen in several years. When I knew him before, he was an ordinary looking guy with a face as pink and clean as that of a Madison Avenue boy-wonder on his way to meet a favorite client. Now, however, he was sporting a full, black and luxuriant beard.

My first thought was that my friend had turned bearded. But he denied this vehemently.

"I decided to grow my beard," he explained sternly, "when I began reading about all those girl athletes in the Olympics last Summer."

"What do you mean?" I asked.

"It is the only public thing a man can do, now-a-days, that a woman can't."

My friend had a point. Beards have been a symbol of masculinity off and on through the centuries. In Victorian England, for example, a gentleman who did not wear a beard was apt to have his virility questioned. And in classical Greece, the philosopher Diogenes — whose major claim to fame was his futile search for an honest man — firmly believed that any man who took up shaving was trying to change his sex.

Why do men shave, then? Nobody knows for sure, but there have been several theories about it.

One modern conjecture was that which I learned from a psychiatrist who stated that shaving is most popular in a society that's dominated by women. "Beards are a symbol of masculine authority," he said. "The 19th century was male-dominated. The father image was extremely important. Therefore beards were popular."

"Today, the mother image is more important than the father image. Women are coming into social, economic and political prominence. The masculine beard had to be shaved off—castrated, so to speak."

This point of view seemed to be both logical and frightening as hell. I was just about to throw away my razor for good when I came across some facts about Alexander the Great.

Now, Alexander, who conquered every country he could get to and still found time for an active sex life, was far from being a sissy. Yet he was the one who popularized shaving in his day by insisting that his own soldiers use their razors regularly. Why? For a good military reason. He did not want them to get their beards grabbed during the middle of a sword fight.

The idea worked, too. In the hand-to-hand combat of the day, Alexander's bearded wonders wrought havoc on his fiercer looking, but far more vulnerable opponents. One could almost say that Alexander's cutting of the beards changed history as much as his cutting of the Gordian knot.

And so much for the good doctor's theory.

For one reason or another, men have been shaving themselves practically since they crawled out of the caves and maybe even before Na-

zors are among the oldest implements now in existence, some dating back four and five thousand years.

They were fashioned out of almost every hard material you can think of. Some were made from something called "obsidian" or dark, volcanic rock that was chipped and fractured to give it a sharp cutting edge. The ancient Chinese used clam shells as tweezers and pulled their beards out, hair by hair. In Egypt, they had razors of stone, bronze and iron — depending on which era they were made in.

Beard eradicating has had a long and honorable history in the Americas, also. Flint razors were being used by the Indians of Peru as early as 2000 BC. The Mayans, whose history dates back 3000 years in Mexico and Guatemala, had a complete ritual about their faces. They began stomping the facial hair before it even appeared on boys. What hair did grow was then plucked out.

Egypt's shaving rituals were also strictly followed. According to the solid citizens of that time, anyone who didn't shave was dirty, uncivilized and undoubtedly un-Egyptian, to boot.

The men who dwelt by the Nile in those days, however, were the type who liked to have their cake and eat it, too. They wanted to be clean, healthy, modern and all that. But, at the same time, they thought that a small beard could be a mighty fashionable decoration. They compromised by tying one under their chins. The common folk wore a short false beard which measured about two inches in length. Those of the rulers were longer and square cut.

The Egyptian gods, by the way, are pictured with beards that turned up smartly at the bottom. Nobody knows whether they were false or not.

During the golden age of Greece, nobody shaved. Nobody who counted at any rate. Diogenes' opinion of those who did was shared by every other right-thinking man of the day. Then, Alexander's victories changed the facial habits of several nations, including Greece, and it became tough to find a man who didn't shave.

Roman legions started shaving about 300 B C. Later, Julius Caesar insisted that his men shave clean with pumice—for the same reason, apparently, that Alexander wanted his soldiers to be clean-shaven. (Continued on p. 96)





ENGLEMAN.

GALOS FOR STAGS



A MAN WAITING for a bus noticed a pretty young girl stuffing her little dog into her blouse so that she'd be able to board the bus without the driver seeing him. She made it successfully past the driver, but when she sat down, the man who had seen her hide the dog, now noticed that she was squirming uncomfortably in her seat.

"What's the matter?" he asked. "Isn't he housebroken?"

"Oh, he's housebroken, all right," the girl replied. "He just isn't weaned."

#

Advised by his Editor in Chief to cut down on the size of his news stories, the young reporter turned in this gem of brevity. "Sheldon Fofflinger looked up the elevator shaft

of the Plaza Hotel to see if the elevator was coming. It was. Age 24."

#

The precocious little kid was getting a bawling out from his mother for using a certain four-letter word. "But Mommy," the kid complained, "Tennessee Williams uses that word all the time."

Replied the mother: "Well, don't play with him then."

#

Little Johnny, six years old, approached his father one day and announced: "Little Mary next door and me are going to get married."

"Well, that's fine son," said the father. "But where are you going to live?"

"That's no problem," explained Johnny. "Her father built her a

playhouse in the backyard, and we're going to live in that."

"I see," said the father. "But what are you going to do about babies? Have you thought about that?"

"Yes, Mary and me talked it over. We decided that if she lays any eggs, we'll just step on them."

#

The beatnik who had sped through an intersection against the light, was pulled over to the curb by a cop. "Didn't you see that red light?" rasped the cop.

"Daddy-O," countered the beatnik, "I didn't even see the house."

#

A farmer's wife was telling the village constable about the young visitor they had from town whose language was rather raw. She feared that her own child would pick it up.

Later on the constable paid a call at the woman's house. The young visitor answered the door.

"Hello, little girl," said the policeman. "Are you the little girl who's been using bad words?"

"Who told you?" was the answer. "A little bird."

"Well, I'll be damned!" huffed the little girl. "And here I've been feeding the little bastards!"

#

A large crowd attended the big-time gambler's funeral, mostly his old professional friends. The preacher intoned the eulogy. "Nick is not dead," he said somberly, "he only sleeps."

From the rear of the crowd came a loud voice. "I got a couple grand that says he don't wake up!"

#

"I don't think you ought to become upset just because your son makes mudpies," said the psychiatrist. "And the fact that he sometimes tries to eat them is also quite normal."

"Well, I don't think so," snapped the woman, "and neither does his wife."



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COLOMBO FINGERS COOLSVILLE

(Continued from page 32)

"Yes. Yes. Yes. An' I'm for the togetherness bit, 'cause I believe in you, Chris. How can I push?"

"I want to make the Coolsville scene westerly, but I need some green to put the show on the road."

"I'd go ape to help you go-go-go, man, but all the cabbage is in Ferdy's name. No joint account!"

"How 'bout lipping him into back-ing me? There's profit in prophets. Look how Pold paid off."

"There's honor in profit, but prophets without honor aren't for coupon-clipping. I don't think Ferdy would buy."

"Then it's all a pipe-dream."

"Waa!" Maybe the paper can be paid. There's another way."

"Like?"

"Like, I have all this glitter weighing down my bosom and giving me premature mammary-sig. Why not triple-ball it? It should bring enough to put some stabs toward you and the gurgly."

And that's the way it came about. Isabella had herself to the hockery, naggled o'er the nuggets and came back with enough to send Colombo sailing. Ferdy was too busy unearthing Krapp's Last Tape to miss the bawble-ry. He didn't even notice that Chris was but gone.

So, an M-double-O plus #2 Chris-the-kook sashayed the salty blue. He followed the sewage west until there was nothing to see but sea. This not only got monotonous, but in those pre-Dragnet days, it was downright nauseating. Finally his crew, squares all, began muttering mutinously.

"If we're going to Coolsville, why didn't he turn East on Route one-

oh-one?" they asked of each other.

"No sense of direction!" they said. "Pull into a gas station and ask directions," they told him.

"Rest rooms are for sissies," he answered boldly and they grew more mutinous.

"Who wants to go to Coolsville anyway?" they asked. "It's all cringe-there. Everybody knows that!"

"And the people are immoral."

"And the art is decadent."

"And the plumbing's just impossible. I know, my school-teacher aunt went on a package deal last year and she was never so revolted in her life."

And finally, all together, "Let's turn back!" they shouted.

But Chris was stubborn. "Sail on, squares!" he ordered and, sheeplike products of mass culture that they were, they obeyed.

Then, one day, there came a cry from the Old Crow's nest where a sailor was tying one on. "Lan', hu-ho!" he shouted and was sick all over the poop-deck.

They sailed up to the shoreline and a small boat was launched to take Chris and a picked crew ashore. Chris set foot on land and breathed a low-note sigh. "Coolsville at last!"

Just then an Indian peered around the flora, and addressed Chris. "Did you say Coolsville, man? Boy, did you ever take a wrong turn. This here's America!"

"America?"

"That's right, kook."

"America." Chris was forlorn. Then he took a deep breath and squared his shoulders. "Oh, well," he said, "that's the way the wind blows."

#

THE BOSTON TEA RUMBLE

(Continued from page 33)

"Yes," said an Art League student. The cry was picked up.

"Yes, yes, oh, yes, yes."

"I know exactly what he means." "He has captured it completely." "How hip! How utterly hip."

Next a poet addressed the gathering and read a poem titled "Death, Desolation and Despair," or "Tea-Squared, Tea-S, Tea-totaled." It was received well, the last verse—"No tea, naughty/no tea death/pushers haughty/users caught-g/ versus so stout-g/ 'Tis our death/ And their death/ All is death/ death, Death! DEATH!"—resulting in two wrist-slashings, one unguished composer running amok and decapitating a visiting square from Brookline and a hermaphrodite rending his/her clothing.

Finally the anger was organized and channeled by a local manufacturer of switch-blade knives and zip-guns. "We gotta have a rumble!" he told the poets and the poor, the artists and the alive and the half-alive and the half-dead, the method actors and the methodical and the method-less and the methes (humping) and the Mithes and Mithers who were myths (without lithp)—the frustrated hipsters, teases all. And the cry was taken up. "A rumble! A rumble!"

A rumble! And so they marched on Boston Bay, dressed as Indians (Adlerian identification with the underdog) shouting war-cries like "Don't fire until you see the glaze of their eyeballs!" and "The only good pusher

is a dead pusher" as they attacked
They fought their way aboard the
tea-laden ship. They stuffed their
pockets and their boots and their
noises with the stuff and then they
set fire to all that they couldn't

carry. The smoke billowed over the
barber in a junk-burning smog.

And the hipsters sat on the dock
inhaling contentedly for a long time
For a very long time indeed . . .
###

THE FIG-NEWTON THEORY

(Continued from page 34)

Theory became the talk of Hip-
Land

It was debated in express points:
"Its foundations are Freudian" said
one school "No, its basis is steeped
in the tradition of Nietzsche," said
another. Or, "Newton's Theory is a
re justification of the Marrian tenet
outlining the inflation spiral," claimed
a third.

A famous modern artist painted
his conception of "Fig Dropping
from a Tree" and it was hung in the
Guggenheim Museum. Unfortunately,
it wasn't until some weeks later
that it was discovered that it had
been hung upside-down.

A fashionably dirty Frisco poet
immortalized Newton's Fig in free
verse: "Visc-ripened fig—/ Who
gives a fig?/ Dro-oops from the
branch/ Look out! Look out! hu-
manity—fig-thought is evolution and

the awakening of the Big Death is
close, closer, here! / Fig come to
rest/ Where Newton depressed/
thinks on his quest/ of meaning,
dig gleaming, pressing the brain for
the fig-seeds of thought/ Like what
goes up/ up goes down comes/
comes down in reaffirmation of the
basic sexuality of nature/ etc."

A Southern Congressman attacked
Newton on the floor of the house.
"This theory is un-American, Red-
inspired, Bolshevik-plotted and an
audacious intimation that the esteemable
businessmen of my fair state are
artificially maintaining the price of
cotton. I say let's send this Newton
out back up where he came from—
or is it down?"

And a Liberal from New York de-
fended him. "Newton may be the
most serious, contaminated, prop-
aganda-spouting, Comme-inspired

saboteur of our time, but he has a
right to be heard. That is, I think
he might have a right to be heard
under the Constitution, doesn't he?
Well, if there's any doubt about it,
why not let the Supreme Court decide
it, for one, am prepared to keep
an open mind."

All of this, naturally, led to some
changes in Newton's life. He left
the farm and went to the big city.
The hip received him with open
arms as one of themselves. He made
the scene in a big way.

He sat with his eyes smarting
from smoke and listened to poetry
being read.

He went to the Museum of Modern
Art and "yes-yes-yessed" all the
dirty egg-stains and gravy stains
and modern artistic gravy trains.

He listened to progressive jazz as
long as his Ansein and his cardrooms
held out.

And he bought himself a Jag . . .
Which he drove over the country-
side with a chick beside him . . .

Until he ran it up a tree . . .
And was propelled by the crash
high into the air . . .

Never to come down . . .
Somehow it seemed to invalidate
his whole life.

###



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THE FRISCO SHAKE-UP

(Continued from page 35)

"I pretend I'm farm earth that's been planted without rotating the crops. I pretend my fertility's gone, but still some damn fool farmer's wantin' to start sown! See how it works?"

It was uh-uh gonna, the poet, who raised the question of side results. "No kapish," Romane told him.

The bard explained: "According to every science—and that explicitly includes psychology—known to man, every action has an equal and opposite reaction. Thus the instinct to survive is opposed by the death wish; laughter is the flip side of tears; escapism is basically as rhythmic as harmony; creativity is dependent upon destruction; innocence breeds experience and, in every case, vice versa."

"But what's that got to do with the Earth-force in acting?" Romane wanted to know.

"Just this: If you draw from the earth for the force of your portrayal, then you must cause some reaction in the earth itself. There must be some compensation in which the earth sucks back the life-force you have removed in some way."

"I see," said Romane.

"It's obvious," the group echoed. "Of course. Of course."

"I'm not so sure," said Pole vault, who fancied himself something of an iconoclast's iconoclast and therefore made it a point to always constitute himself Elpidion's loyal opposition. "I'd like to put it to the test."

"How?" K-K-K-Kuruncio asked. "Let's have Romane give us a demonstration, a strong demonstration and see how the Earth reacts."

"All right, what should I do?" Romane, ever the dedicated ham, was willing.

They mulled it over awhile. They wanted to make it tough and strong and sure to evoke some palpable reaction. Finally, they decided, Romane was to use the earth-force method, draw upon the earth-force to portray Salome's Dance of the Seven Veils.

Romane closed her eyes and breathed deeply. She was obviously establishing communion with the Earth. Then, slowly, rhythmically, she began to move. She shed the first veil—actually her trench-coat.

There was a distant rumble. The second veil—the rumble grew closer.

The third veil—a crack appeared down the length of Market Street.

The fourth veil—Nob Hill trembled visibly.

The fifth veil—Buildings crumbled, people fled.

The sixth veil—Fire swept the city.

The seventh veil—The dust settled over the rubble.

Canny Pole vault, the artist, crawled out from under the ruins and looked at the debacle around him. His artist's eye took it all in, and finally he spoke.

"That," he said, "is what I call method acting."

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Art L. FESER



THE DOG WHO FLUSHED QUAIL

(Continued from page 9)

culty whatever in keeping women interested. The issues usually lay in how he could get rid of them once he had lost interest. The idea of a growing dog discouraging a tiresome female appealed to him. Besides, the dog seemed to be such a happy, friendly character. Since he had absolutely no intention of getting married, it might be nice to have a squat admirer greeting him at the door every night with doggy love and admiration.

"Well, I'd like to help you out, pal." The pleading hope in his friend's eyes decided him. "Okay, I guess I'm crazy but what does he eat?"

And that was how it started. Long John and Bob Willis took to each other immediately. The dog followed him around the small apartment faithfully, being careful to avoid getting directly underfoot. It was true that he rarely barked, and

he required an outing only twice a day. He ate sparingly and daintily and shed his hair almost not at all. The most amazing thing of all was that his former owner's complaint seemed at first to be completely unfounded.

Bob decided to test Long John's distaste for the female of the species on the day after he had taken him. He had a lovely friend, a blonde of amazing proportions who shared his bed and board from time to time. It was an ideal arrangement—no strings and no regrets. Her name was Joanne, and she was a fashion model. Bob escorted her expectantly through the door of the apartment, waiting for Long John to exhibit his disapproval. It was a deflated moment. Long John ran over to her at once, and began licking her feet affectionately. She patted his silky coat. They were friends.

Momentarily Bob was disappointed. It wasn't that he wanted to get rid of Joanne. He just wanted to see the remarkable dog display his talents.

He was rewarded a week later. He had a beautiful blonde receptionist in his office who had failed to respond amorous to all of his charming efforts. He had wined and dined her, attempting seduction only at the most advantageous moments—on a deserted beach under the moonlight—in a convertible parked at the water's edge—occasions that would have had Joanne attacking him passionately. But the blonde had demurred consistently, and now Bob was using Long John as his last hope. Women were known to be strangely affected by a devoted relationship between a strong man and a small dog who adored him. However, the moment the blonde stepped over the threshold, Long John let out a low, menacing growl that stopped her on the spot. Bob stared at him.

"Hey, you crazy mutt, did you



suddenly remember your function in life?"

"Wh— What are you talking about? Ahhh . . . keep him away from me!" She screeched and stepped back as Long John approached her threateningly.

"Sat!" Bob commanded. "It's okay," he assured the girl. "He won't hurt you. He just doesn't like girls much."

"Well, the feeling is mutual! Let's get out of here!" They left, with Bob throwing a discreet glance of appreciation for a good performance at Long John before he went. For one ridiculous second, it seemed to Bob that Long John winked at him.

The peculiarity of Long John's behavior did not fully impress Bob until he had brought a third young lady to the testing ground. This one was a blonde also. Bob was conducting a scientific experiment, attempting to determine whether or not Long John growled only at fair-haired females. He recalled that his friend had mentioned the fact that the girl in his ruined romance had been a redhead. This particular blonde was fresh and country-pure, with an angelic smile and a twenty-inch waistline. It was the first time that she had been to the apartment. Long John's reaction was exactly as it had been to Joanne. He approached the girl delightedly, licked her feet and waited to be petted. Bob scratched his head thoughtfully. So it had nothing to do with coloring! Everything was so amiable that within a few hours Bob and the girl were pleasantly engaged in his Castro convertible. Long John resting on the floor near their shoes, snoozing peacefully. The events of the evening had come as a surprise to Bob, since he had expected to win over this innocent only after the most adroit preparation. When he considered that fact, and added a few other things to it, a glimmering of an idea began to occur to him.

He had heard it said that animals had a sort of sixth sense about things. They could smell death or trouble miles away. They sensed a person who feared them, and attacked him. Their ears could pick up sounds that were beyond the range of human ears. Why not a dog that could sense whether a female "would" or "wouldn't"? That would account for Long John's friendliness towards Joanne and this little blonde, and his growling at the blonde receptionist and his friend's reluctant redhead. It was a thought worth considering!

For several months thereafter, Bob Willis considered it. He not only considered it, but he put it to the test. Whenever Long John growled at a girl, he used all of his

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many attributes to lure her to bed. He failed every single time, and only admitted failure after he had tried everything short of rape. When the dog was friendly towards a female, he was successful without exception. The dog was a gem! The future loomed glowingly before his enchanted eyes. Due to the fantastic psychic powers of a little black dachshund, he would never again have to waste time on an unresponsive woman.

Into the midst of this idyllic Little bachelor-dog haven drifted Eloise. A graceful, statuesque blonde with a dimpled smile and Miss America build, Eloise was a rare jewel. Bob presented her to Long John after a whole week of hedging. So anxious was he to secure Eloise that he was afraid of the meeting between her and the dog! Differently, he handed her over the fateful threshold of his apartment, and held his breath. For a fraction of a minute, Long John didn't move. He seemed to be considering her. Then he ran over to her, sniffed briefly, and began licking her feet in a frenzy of passion that Bob had never before seen him display. He was overjoyed. The dog was so emphatic in his approval that Bob had to drag him bodily away from the beautiful Eloise.

"What a darling dog! Is he always this friendly?" she asked.

"No. As a matter of fact, he's quite discerning. He must sense your affectionate nature," Bob answered suggestively.

Eloise smiled. Later, when he was reconsiderring the whole evening, Bob decided that things might have progressed differently if Long John hadn't been quite so devoted to Eloise. Bob couldn't get the dog off Eloise's lap long enough to get anywhere near her himself. Frustrated, he decided that the only solution was to woo her somewhere else, somewhere that Long John wasn't.

So he tried. Oh, how he tried! He took her dancing to secluded little hideaways on Westchester country roads. He plied her with exotic foods and liqueurs, especially designed to lower the female resistance. He recited romantic poetry to her at dawn in Washington Square Park. He exhausted himself so thoroughly in his attempts that he barely had the strength left for the final maneuver. And then, amazingly, he failed! She was sweet. She was warm. But she was emphatic! A kiss and a fond caress were the absolute limit Bob was bewildered. For months he had followed Long John's directives and never before been disappointed. Res-

olutely, he brought her back to the apartment. Long John's reaction was the same as it had been the first time. The dog could barely contain his excitement. Bob doubled his efforts. He outdid himself with all sorts of extravagantly sentimental attempts, even taking her for a boattride up the Hudson on a star-filled night. But Eloise remained steadfast.

"I'm sorry, Bob," she said gently. "You mean so very much to me, but . . ." and the "but" was self-explanatory.

Ask any husband in the world, and he'll tell you what happened next. There finally came the night when Bob, firm supporter of bachelor's rights everywhere, just couldn't take it any more. In one frustrated, half-crazed moment, when he really shouldn't have been held responsible for his actions, he proposed marriage. If he couldn't have her any other way—well, that was life! And, of course, Eloise accepted. This also was in keeping with tradition, for why else would any beautiful, full-blooded American girl hold out against the inevitable? She wanted to get married, naturally. Almost before poor Bob knew what was happening, the two of them were standing up before a justice of the peace in a small town in Maryland at three o'clock in the morning.

Later, in the comfort and warmth of their motel room, Bob reviewed the situation philosophically. The problem, he decided, was that Long John couldn't talk. So how could he possibly have communicated the idea that this marvelous, enticing creature could be had, but only if he married her first? It was expecting too much of any dog, even an exceptional one. He would just have to forgive Long John and resign himself to the not-too-dismal prospect of life with Eloise. It was contrary to the vision of life he had planned for himself, but there it was, and he would have to be satisfied with it. The thought occurred to him that he should, in the interest of science, commit Long John to some sort of institution so that his extraordinary perception could be studied, but he dismissed it immediately. Any dog could predict the capriciousness of a wife, couldn't he? No—the future with Long John would just have to be normal and domestic. On that note, he fell asleep.

The following morning, he and Eloise went back to the little Village apartment. Long John had been alone all night, and he was wild with excitement upon seeing his two favorite humans come to rescue him. He positively leapt into Eloise's arms, and refused to be dislodged.

"You little darling," she cooed, "just wait until you see what I have

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for you? Now be a good doggie and wait here until we come back." Then she put him down on the floor where, to Bob's amazement, he seemed content to remain, wagging his tail frantically.

"You know, darling," Eloise said on the way out, "I wonder sometimes if you didn't marry me partly because I get along so well with Long John."

Bob laughed. "Some day, maybe, I'll tell you!"

A half hour later, Bob Willis' carefully analyzed world collapsed with a resounding thud. It happened when Eloise threw open the door to her apartment, a heretofore forbidden territory. A frenzied ball of curly grey fur lunged itself at her feet, yapping mysteriously. Eloise picked it up.

"A...a...dog!" he shouted.

"Yes, darling," she answered coyly. "I was saving her as a surprise for you and Long John, but I think you're the only one who's really surprised. Something tells me that Long John picked up her scent long ago—probably the first time he ever saw me!"

And so ends the tale of the miracle dog who proved to be—after all—just a dog!

#



"Don't get panicky—it's for my pomeranian."

WHAT TO DO WHEN YOUR BOSS FLIPS

(Continued from page 11)

relations are any more successful, lately, than his relations in the office?"

"What can be done about it, doctor?"

"He needs treatment and needs it badly. I believe that his condition is too severe to be treated at home. Temporarily, at least, he should be taken out of the environment which is triggering the trouble. The best thing would be for him to remove himself completely from both the business and his wife while he is undergoing therapy. But you tell me that his presence is necessary for the success of the organization?"

"Yes."

"In that case, he should at least be taken from his home environment and placed in a sanatorium during the nights and weekends. With the marital and family pressures eased, he should be able to carry on here while he is receiving treatment."

"And if nothing is done?"

"It is hard to predict what will happen. But he has already lost touch with reality to a large extent. If he isn't helped soon, he may well retire completely into his own make-believe world."

"My advice, gentlemen," the doctor concluded, "would be to get in touch with his wife. Her life cannot be very pleasant, today. Explain the situation to her frankly and try to get her cooperation. If you do that, you should be able to convince him to enter a psychiatric hospital. And, in time, there is no reason why he should not make a satisfactory adjustment."

The idea of this "sleep-in" psychiatry is a fairly recent development. Though it was tried on an individual basis by U.S. hospitals for quite a few years, the first large-scale try-out came in Canada. This was in 1954 when the Montreal Gen-

eral Hospital decided to experiment with it in that city.

"Doctors had been seriously considering going into large-scale operations for some time before that," a psychiatrist told me. "We got the idea from the success of our day-care centers. These were basically designed for wives and children who needed supervised care and activities, but for one reason or another, have to live at home."

"We figured that if removing a housewife from her pressures during the day would permit her to function at home in the evenings while she is still under care, why couldn't we do the same thing in reverse for the day-working executive?"

In other words, where the day-centers will adjust a person to his family, sleep-in psychiatry first adjusts him to his job.

This sometime causes conflicts. Not every wife is willing to give up her husband so that a business can function better. In the case of a world-famous trial lawyer, for example, the little woman put her foot down completely:

"Why should his family make the sacrifice?" she demanded. "Let him stay away from the business for a while. He can take his treatments during the day and come home to his family at night."

This manifesto called for some plain speaking on the part of the legal eagle's partner. "Try looking at it this way," he said, carefully. "I'm not going to tell you about the men and women who work for the law firm and would suffer if we went under. That would be a waste of time."

"But consider your own way of life. You have a nice home, a full time cook and maid, you only wear high-fashion clothes and both your children are enrolled in expensive private schools. Are you willing to give all this up?"

"Because I can assure you that your husband is essential to the well-being of our operation. If our firm suffers to any large extent, your way of life will change drastically."

The wife quickly saw the light. A few days later she managed to talk the lawyer into becoming a sleep-away patient at a private sanatorium.

It is not only the top boss who must take advantage of this kind of treatment. More and more major corporations are making regular arrangements to send away any one of their senior executives who shows signs of cracking under the pressure of modern business.

The Gracie Square Hospital in New York City, for example, has a roster of thirty companies who send their officials there. This seems even more impressive when you consider that the hospital was only opened in April, 1959. At that time they had three companies who sent patients to them.

A smaller New York hospital, the Eastview, uses about half of its 48 bed capacity for business and professional people.

A sleep-away patient in one of the psychiatric hospitals lives in conditions that are more like those in a luxury hotel than the typical "snake-pit" of popular fiction.

"We believe in trying to ease a patient back to his normal life," a psychiatrist pointed out. "It wouldn't do any good for a man who is used to the finer things and who works all day in a comfortable office to be forced to spend his evenings uncomfortably."

The food is prepared to tempt the stomachs of a man who has lunched at the Stock or 21. The furniture is apt to be modern and the windows tastefully draped.

Once made what one former inmate referred to as his "gold-plated squirrel cage," the day-time boss begins a series of planned activities including the essential visit to his psychiatrist for a session of analysis.

Though he may remain for several months, the average stay is actually much shorter. The typical patient at Gracie Square, for instance, will be living at home again in about three and a half weeks.

"Work itself helps shorten the time that many of our businessmen patients are here," one hospital director claims. "If they went away to an old-fashioned sanatorium, they would either spend the greater part of their days just vegetating or in make-work projects such as basket-weaving."

"We don't need to have artificial projects. Their jobs give them a sense of importance and meaning that our psychiatric staff can then direct in a healthy manner. And the fact that these men realize how essential they are to their offices makes them work that much harder with the psychiatrists."

One of the factors that make sleep-in care popular with the major corporations is this fast rate of treatment. More often than not, a top man as needed in the evenings as well as during the day. And with the rapid cures the psychiatric hospitals aim for, the V.I.P. may well be back attending social functions almost before his absence is noticed.

Most patients who come from the larger corporations are not sent there by fellow executives, but by a staff psychiatrist. It is a rare major

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firms which does not have one of these bars on the premises. And most corporation psychiatrists are ordered to keep at least one eye cocked on the executive suite.

When the staff headshrinker decides to send an executive for sleep-away treatment, he gives him and his wife a pep-talk and enters him discreetly in a nearby private hospital. It has happened that a man has been treated, cured and released without his closest friends in the company knowing a thing about it.

In many smaller firms, however, the decision to do something about the boss has been a more spectacular one. The head of an exclusive dress firm, for instance, was sent to the hospital after his staff heard a large commotion in the inner office. They emerged to find their employer—a large, stout, rather pompous gent—stark naked and chasing a well-stacked young model around his desk! He might have caught her too, if it weren't for the intervention of a couple of husky male employees who held him down while the girl was rescued.

A hurried conference was called between the staff and the boss' wife. By telling him in no uncertain terms what would happen if he did not agree, they managed to get the boss to enter one of the private hospitals.

For a long time, ulcers have been considered an executive's hazard. The front-office man who did not have at least one ulcer attack during his business career was considered a failure.

Today, however, mental crack-ups are bidding to replace the ulcer as the boss' favorite disease. We can even look forward to a time when no major firm will hire an executive who doesn't show some signs of going off his nut.

Perhaps this will be a good thing. The ulcer patient who doesn't smoke or drink for fear of upsetting his stomach can turn into a pretty dull guy. Having a look around the place would be at least interesting.

Of course, things could get embarrassing if he goes too far. The average boss is difficult enough to live with as it is, without having him turn into a raving maniac-depressive or schizophrenic.

But that's all taken care of today. If Mr Big-Dome does flip his lid you know just what to do: Contact the nearest private mental hospital and enter him for the course. He'll be back in the office the next day and spend the evenings taking those bets out of his beltif. At work nothing will be changed, except that life could be a little better for you. Because if the boss starts getting too nasty, you can always threaten to tell his psychiatrist!

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TED TROPDON

"... and did you see that hot she wore to
the Policeman's Ball the other night? . . ."

PLAYING THE SYMBOLS

(Continued from page 16)

for each year of her age and then a few extras for good luck, and so on. I suppose it used to be for kids but big girls have nice rumps, so the custom lingers. The guy pats, the girl squeals like it hurts and she counts the strokes. It's crazy, but it's nice fun.

Pam complained a little as I pulled her over, just the same I figured she knew it was inevitable from the way she shifted to make herself comfortable. It began like that. I patted once and she said, sort of bored, "One." That was all wrong. This was her birthday and she should have been having a lot of fun, not just acting like a wooden puppet. Not only that, she felt funny—not smooth like she usually is down there.

"Damn it, Pam," I muttered, "what's happening to us?"

Pam purred. It was her old sign that I had said the right thing. "Well, everything's all right as far as I know," she said doubtfully.

I took the hint that we had something to talk over, but I kept her

across my lap. The funny way her seat felt when I patted her, bothered me. I wanted to investigate more closely when we were done with this conversation.

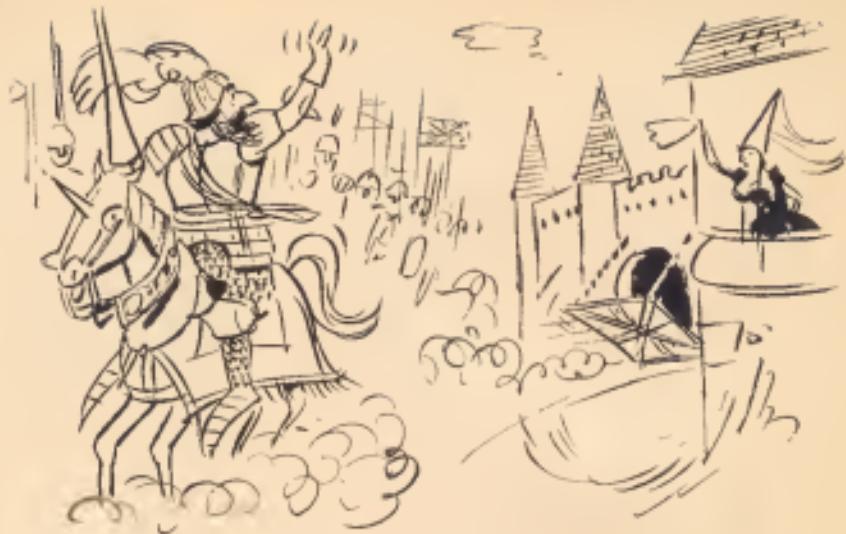
"Look," I said, "your friend Penny's been chewing your ear about what you haven't got in your marriage. She doesn't know what I'm doing wrong, but she butts in just the same. Can't you ignore what she says?"

"Well . . . it isn't easy. I've always discussed what I'm doing with her. It's a habit."

"Bunk." I didn't want to talk anymore, so I picked up the back of her skirt and her slip to see why she felt bumpy. I couldn't believe it when I saw the panties. They were made of net! Not lace, net—the stuff some shopping bags are made of. Now, Pam has closets full of panties. They're cotton, silk, nylon, rayon and tight, loose, full and skimpy and so on. But I knew for sure that this pair of net panties was unique in her collection. The net panties meant something. They were a symbol.



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MAN WHO BROKE THE CENSOR'S BACK

(Continued from page 26)

will more than off-set the loss in patronage. That is, of course, if he can successfully fight the ban in enough locations."

In 1951, Preminger left the major studios for good in order to form his own independent producing company. Two years later, he released the controversial, "Moon is Blue."

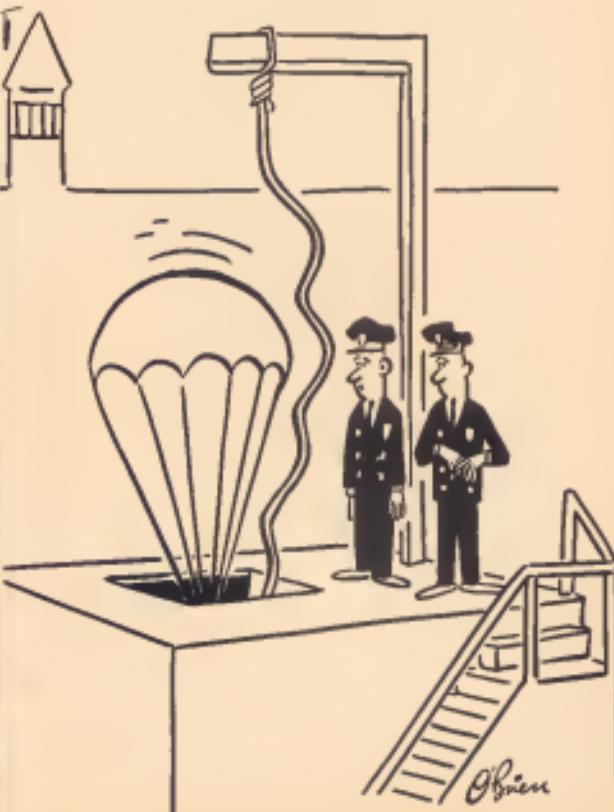
The basic plot of "The Moon is Blue" is innocuous enough. Like many a Hollywood picture before it, it is the story of a bright young girl who could have gotten herself into trouble, but didn't. The only difference was that in "Moon" the conversation was a good deal more frank than Hollywood had yet attempted. Words like "seduction" and phrases like "professional virgin" were tossed about happily.

Officials of movieland's Code Ad-

ministration looked at the film and decided that there would have to be a lot of changes made. Apparently, they did not know Preminger very well. Enraged by the Code Administration's stand, he decided to release the movie without a seal of approval.

At the time, this was an almost unheard of step. The Production Code was first written back in 1930 by Martin Quigley, an industry trade journal publisher, and the Reverend Daniel A. Lord. It was adopted by the Producers Association in the following year and had been rigorously adhered to ever since.

By the late 40s and the first part of the 50s, many film executives and critics felt that the special situation which had led to the framing of the Code no longer existed. "Times had



changed," a Hollywood worker states "But the Code did not change along with them. At a period when people were turning away from movies, we were stuck with an obsolete book of rules.

"The problem was that the major studios were all too frightened to do anything about it. It remained for an independent to issue the first challenge."

When Preminger flung down his gavel, the fur really began to fly. Two states, Maryland and Kansas, banned the movie entirely. But the ex-Viennese law student did not let the matter rest quietly. He took it to the courts. In 1956, the U.S. Supreme Court ruled against the censors. The first challenge to the mighty Code had been successful.

That same year, Preminger came out with a film that, if anything, was even more controversial than "Moon." This was "The Man With the Golden Arm," which dealt with drug addiction—a subject absolutely forbidden by the Code. There was no question of changes; here the very topic of the movie made it impossible for it to receive a seal. Preminger knew it, and the Code officials knew he knew it.

If the Code officials were unhappy about the narcotics picture, so, reportedly, were federal narcotic authorities. Their main complaint was that Frank Sinatra as the dope addict was only cured with the help of a sympathetic and extra-marital girl friend, played by Kim Novak.

But neither the Code nor the narcotics agents could deter Preminger from releasing the picture. "My film shows the horrors of dope," the producer stated. "It does not glorify it. I will not withhold the picture."

Preminger was as good as his word. The picture was released and went on to general critical acclaim.

The success of this movie plus the triumph of "The Moon Is Blue" had a great deal to do with the revision of the Code along more liberal lines in 1956. In their battle with the censors, Preminger and the anti-censorship forces in general had won a vital victory. One of the most important weapons in the arsenal of the Hollywood bluebones had been blunted.

With the 1959 release of "Anatomy of a Murder," Preminger's on-screen frankness reached new levels. The subject of rape was described in practically all its clinical details. A torn pair of panties was waved in front of the cameras. And there was even a discussion of the male sexual climax!

Once again, the censors clamped down. Preminger fought them in the courts and in the newspaper columns, and once again the producer won.



"Mirror, mirror on the wall—Who's the hungoverest of them all?"

In January 1960, Preminger—apparently not satisfied with taking on the moral censors—decided to go after the political ones. He did this by openly hiring Dalton Trumbo to script his film epic of the founding of Israel, "Exodus."

Trumbo was one of the Hollywood writers who were convicted of contempt of Congress in 1947 for refusing to testify before a Congressional committee investigating Red infiltration in the film industry. Since then, though no one will admit it for the record, Trumbo has been placed on a black-list. It is impossible for him to sell a script—that is, it is impossible if he uses his own name and demands screen credit. He has sold scripts under assumed names. Under the pen name of Robert Rich, in fact, Trumbo managed to win an Academy Award in 1959.

If Preminger agreed to hire Trumbo under a false name, the transaction would probably not even have been noticed. But he was determined in his decision not to do that. "I think that if someone is employed and the fact is hidden it constitutes cheating the public," he said. "The only honest thing to do is to be direct and explicit about it."

In spite of the outcry from the American Legion and other patriotic groups, Preminger stuck stubbornly to his guns. Then, the honeymoon ended. On May 13th, from Israel, the

producer announced that he had fired the writer.

Not everyone is an admirer of Preminger. Some feel that he has caused positive harm and a lowering of the moral standards of the entertainment industry. Others feel that he is not completely sincere in his battles with the censors.

"Basically," a rival producer declares, "Otto's censorship battles are publicity gimmicks to help sell his pictures. Take 'The Moon Is Blue,' for example. Far from having a shocking or new theme, all that movie does is glorify the all-American tease—which is something that industry comedies have been doing for years. If he hadn't dropped in a few risqué words and gotten into a hassel about them, the film would have been thought dull and probably have dropped with a thud."

Most of those who know him well, however, feel that this view is too cynical. "Otto is a natural showman, of course," one friend points out. "But when he talks about insisting on making pictures to suit his own standards of taste and not those of some censorship board, I feel he is being completely sincere."

As a man, Preminger is as controversial a subject as he is as a public figure. Most everyone who has come into contact with him, from producer Sam Goldwyn to studio technicians, has a strong opinion either pro or con. Some say that he

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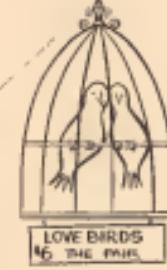
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is charming, witty and continental. Others, that he is teutonic and terrible-tempered. According to his second wife, Mary Gardner, his temper was so bad that on occasion he would ring himself around the room and beat his head on the floor.

One thing that both friends and enemies will agree on is Preminger's strong stubborn streak. Once he has made up his mind on something he will stick to it—especially if it has to do with his making a movie the way he wants to make it. One person who found this out the hard way was actress Lana Turner who found herself unceremoniously bounced from "Anatomy of a Murder" when she objected strenuously about the costume Preminger had selected for her to wear.

But perhaps the most celebrated example of Preminger's stubbornness was the case of Jean Seberg, the young unknown he selected to play the lead in his production of "Saint Joe." Unfortunately, both the picture and Miss Seberg, herself, were heartily panned by the critics. Instead of giving up on the young Iowa girl, the producer promptly gave her a second acting assignment in "Bonjour Tristesse." Once again she had the starring role and once again she was roasted. Only then did Preminger confess that he might have been wrong about the teenager in the first place.

While many critics claim that

Preminger never made a really great movie, all concede that at his best he turns out a product that is worth watching. A case in point is the recent "Exodus." Several critics seemed completely baffled at the fact that they were excited and caught up by a film that they could not truly approve of.

Whether Preminger will reopen his war on the censors is a matter of conjecture. But most of those who have watched his career expect that he will. Though settled down happily in this third marriage and at age 34 the father of twins ("a typical Preminger production," an intimate remarked), nobody expects him to stay out of controversy for long.

Preminger, himself, rejects the idea that he is for an anything-goes situation on the screen. "I am for classification," he states plugging the system which would exclude unaccompanied children from "adult" pictures.

But whether such a system ever comes into being in this country or not, it is a safe bet that Preminger will go on making the adult pictures he feels should be seen. And if he does, it's an equally safe bet that the censors will try to ban them.

And if those two propositions come to pass, the war that started with "Forever Amber" and "The Moon is Blue" will be on once more.

THE NAKED TRUTH

(Continued from page 48)

whatever they were called. Miss Jones had seen things, too. The glasses. He'd found them on his way to work. Strangely shaped and colored, and when he'd looked through them—

Miss Jones was staring at him with a speculative light in her violet eyes. "You know, there's a lot more to you than meets the eye. Only that's not quite right. I mean when do we meet the eye there's a lot more to you, I mean—"

"I see what you mean," Mark said hastily.

"You do? You did? Uh-huh; you were peeping at me, weren't you? And you've always been so shy."

A frosted door behind them shook as the head of Kelso, Inc. roared for Mark. Mark jumped.

"Oh, good," Miss Jones said. "I'll see you later."

Scrabbling for a sheaf of reports, pencils, charts, Mark got tangled with the glasses again. He coughed at Mr. Kelso's door.

"Stop that damned hacking and come in!"

Mr. Kelso was a bull in an impeccably tailored suit. He glittered in tailoring. Mark adjusted the glasses. Mr. Kelso also wore a girdle.

"You wear a girdle," he said.

Mr. Kelso's jowls paled. "How—how did you know?"

Mark felt an exhilarating sense of power. The muscled, fearsome Kelso of Kelso, Inc. wasn't so damned muscled at that, and a long way from being fearsome, seen through the glasses. Few men are, with their clothes off.

He stared coldly at his boss. "What's the difference? I know."

"Ha-ha, Mark; no need to sh—mention it again, eh? Well, now Edie's been telling me I work you too hard. Suppose you just take the day off?"

Her name whipped Mark back out of the door. The boss's daughter, an icy goddess Edie Kelso—a name as magic as the glasses he wore. Such lovely glasses, he thought. They stripped—and that was the word—stripped everybody of all ornately false fronts, showed them exactly as they were, without padding and badges. To paraphrase Miss Jones: Hoochay!

He leered it into her perfumed ear. She jumped, but not away from him. She felt pleasantly seductive and more than a little wiggly. Swept away in new-found power, Mark whispered something else.

She baited thick lashes. "You mean—now?"

He plunged on. "In the office penthouse."

"But—but old HJ—I mean, Mr. Kelso—"

"He's afraid to come out of his office."

Startled plumb, Miss Jones rippled along beside him. If she hadn't been holding to his arm, Mark would have bounced off the hall ceiling. The glasses showed him passing typists and secretaries—so much at once, jiggling and trembling and bobbing; gold and white and powdered; hilled and valleyed; high-lighted and shadowed.

"Hoochay," he muttered.

"You're in a rut," Miss Jones said. But such a rut! That nude beautie, the naked blonde, the redhead who certainly was Torsos allawaying and tippytoeing and bumping so near.

Miss Jones hauled him rubber-kneed into the elevator. When the petite operator moved her machine up, part of her went down in an interesting swoop. Miss Jones hauled him out and into the penthouse Kelso, Inc., reserved for Very Important Clients—and Miss Jones.

Just inside the threshold, she kissed him. Steam streaked the

glasses as she lifted them away. "You won't need these."

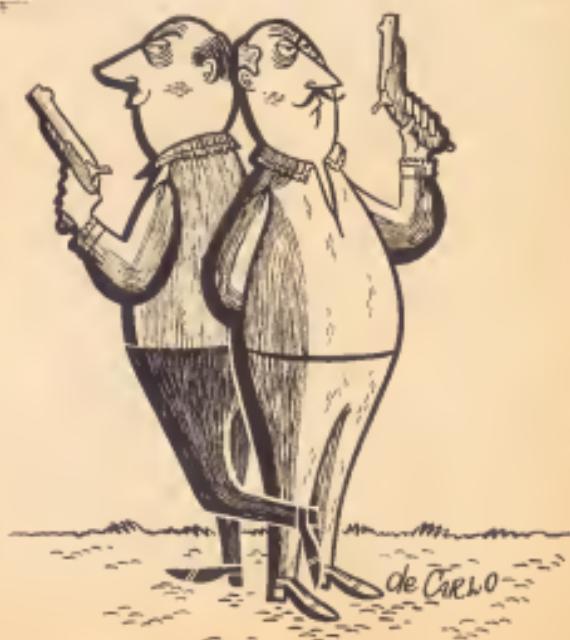
He didn't. It was much more watching her clothing come off bit by bit, instead of dissolving all at once. The difference was in the way she snake-hugged out of things. Silken-textured, she moved to him. A mighty surge tangled him in rhythmic embrace, plunged him into a sweetwarm cauldron of caressing bubbles. The bubbles exploded in a geysering of madsilver foam and left him lax and weary on a pale moon beach.

Miss Jones helped him celebrate with a drink; with two drinks. Kelso, Inc. kept a well-stocked bar to go with its well-stacked—Mark shook his head. He wasn't used to liquor, but then, he wasn't used to scenes like the recent one with Miss Jones. He'd like to be.

One more drink pushed him back into his clothes and out of the penthouse, because his number brain reminded him that this was Tuesday. Tuesdays were special, because then Edie Kelso made her visit to Kelso, Inc. Mark had never missed seeing her, even if it meant skipping lunch.

Miss Jones was too busy liberating the rest of the liquor to notice he was gone.

But she was a milepost, a marker



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"—All except you, Miss. You face the back of the car!"

on the road to freedom from a nagging sense of inferiority. Mark touched the magic glasses. He'd always been awed by the trappings of wealth and power, by Brooks Brothers badges of rank. Down to the buff, all men were alike. Even on Tuesdays.

Mark resisted a temptation to get the unhampered hillocks of the elevator girl, and floated into the office. His grand entrance was spoiled by a chest-on collision with a petite creature who was using bumpers.

He grabbed desperately for his glasses and got them straight.

"Well," said the tiny creature with blue-black hair and blackwarm eyes. "Using Dad's girdle to threaten him, smelling like rich Kentucky, and now grabbing girls. What happened to the silent statue at desk three?"

Mark focused through the glasses. Edie Kelsie was petite all over, but not deficient. Where other women were full, Edie was trim and dainty. Where other women were curved, Edie was sleekly rounded. And just as regal without her furs—a proud flaring of immature hips, slumped, delicate precision of flesh. A goddess.

"Uh-uh-uh," Mark said brightly.

Her face was poquint, uplifted to him. "Those ridiculous glasses don't do anything for you, but something has. And it's about time."

Edie's voice was the murmur of silver bells in a pagan temple. She stamped a small foot. Mark glanced down in instinctive reflex. From the dusky ivory of her tapered thigh to the polished knee, down along the modelled swell of her calf, the leg was a masterpiece.

"Are you going to—to revert?" Edie asked. "Don't you dare. I've waited too damn long already."

"W-w-waited? I never dreamed—"

When she lifted a butterfly hand to remove his glasses, Edie undid him completely. She wasn't a shining nude any more. She was mink and diamonds and the boss's daughter.

Shriveled, Mark backed away. Edie frowned, then flung herself at him. When he recovered his balance, she was propelling him outside and into a taxi.

He squirmed away from her. "Miss Kelsie—"

"Edie, dammit. Dad always said you were a—a pipsqueak I said you were just shy. Now you're going to act like a grown man or—"

She didn't finish her threat because the cab stopped. With a grip on Mark's necktie, Edie hauled him into the house. And into a bedroom that smelled of sandalwood and spices.

"Now," she said.

Mark rubbed his throat. The enchanted glasses; if only she'd let him keep them on. With them, he had a knowing power; without them, he was just a—a pipsqueak.

She was in his arms, her small, delightful mouth searching over his, her little girl body off the floor and thrust to him. She tasted of rainbows and sunlight dancing on magic mountains. Something ripped and came away in his hands.

"That's more like it," Edie murmured, and helped by shucking deftly out of sheer, slinging things. She looked better without them. She looked wonderful.

They were together in magnificient hunger, in a raging need that shook the world around them; her body seemed all desire and all accomplishment.

When the trumpeting, cymballed crescendo burst around and through them, Mark and Edie drifted in blended warmth, spiralling gently back to near-reality. But the glow remained. It always would.

As women will, she spoke suddenly from the protective instinct of females. "Mark—dashing, I'm sorry, I left your funny glasses in the cab."

He didn't need glasses. He could see her perfectly well, and he loved what he saw.

"Shall I call the cab company?" Edie asked.

He didn't need glasses, magic ones that stripped away falsehood and sham, or the regular kind. Maybe someone else would find them—someone who needed them as he had, at first.

Mark reached for her again. "Finders keepers," he said.

It wasn't a damned hit original, but she understood what he meant.

#

GRANDMA WAS A PATSY

(Continued from page 63)

plained. "He got it from his father, who was the descendant of a prominent Spanish family owning vast estates in Texas when all the territory north of the Rio Grande belonged to Mexico. When the gringos rose in rebellion, my grandfather's family joined other loyal settlers in fleeing to Mexico. Before leaving, they converted all their wealth into bars of pure gold and silver so it could be easily transported on burros.

"While still a long way from the Rio Grande they ran into a war party of fierce Apache Indians and were forced to take refuge on a hill. For two days they fought off repeated attacks. Their ammunition running low, the men worked all night hurrying their treasure to various places on the hill. Alas, before

dawn next morning the defenses were overrun by the savages and the entire party of Mexicans massacred.

"All but two teenage boys who hid in the bushes, and thus survived. One of them was my grandfather. When the Indians departed, the two boys stole back to the scene of carnage and stripped the bodies of the mags showing the location of the buried treasure. After much hardship the two young survivors reached Mexico, searched out the heirs of the slaughtered settlers and divided the mags among them.

"My grandfather and my father after him always intended to return and reclaim the family fortune," the old man concluded. "But they were poor, they were afraid of hostile Indians and Texans. Now I am too old to undertake the journey, all my children are dead. Here, as a token of my gratitude, is my map. Vaya con Dios—go with God."

Much moved by this fanciful tale, the phony reverend wiped a tear from his eye and laid the tattered old map on the table.

"Since returning to Texas," he declared, "I have searched all through the State seeking the location of the massacre. The only place that corresponds to the description is the hill on your property. I am convinced that the treasure is buried there. I have heard that you are a devout and charitable woman, and I know you will devote whatever wealth you find there to the benefit of mankind."

Grandma was all awfitter. Buried treasure in her own back yard? She suggested that they proceed immediately to Signal Hill and start digging it up. Which they did.

Uncle George, a consummate actor, gave a splendid performance. Consulting the map, he led them to a gnarled old oak at the top of the hill. He squinted through a fissure in the tree until he sighted a curious rock formation. Taking a bearing on a pocket compass, he paced off 15 feet. "Dig here," he said dramatically.

Sure enough when Tinker had dug a hole six feet deep, his spade turned up four roughly-cast metal bars about the size of building bricks. As the dirt was scraped off, they glittered brightly in the sun just like genuine 24-carat gold, a century old.

At the preacher's suggestion, they kneeled in prayer and thanked the Almighty for his bounty. Grandma wanted to ride straightaway into town and have the gold assayed.



But the Rev. Bryant talked her out of it.

"As soon as the news leaks out there will be a mad rush out here to hunt for more treasure," he warned. "Don't forget, there's lots more where this was found. And greedy men will stop at nothing to get it." Then, dangling the baited hook under her nose, he added:

"I have located another map in Mexico City. The heirs are willing to sell it for \$5,000, a small fraction of the value of the treasure."

Grandma Robertis snatched it up, hook, line and sinker. The next day they drove to Big Spring, she withdrew \$5,000 from the bank and turned it over to the Rev. Bryant. Before leaving for Mexico, the two scoundrels made her promise not to reveal the story to a living soul.

They actually got as far as the Acme Brass Foundry Co. in San Antonio. There Timber ordered six more brass bricks identical with the four he had previously purchased there and planted on Grandma's ranch. To make the bricks look authentic, he chemically aged them. Meanwhile Uncle George went out and bought two bars of pure silver.

"Cast your silver on the waters and it will return many-fold," he remarked sententiously. A few days later he crossed the border at Laredo and put through a telephone call to the ranch. He had procured

the map, he said, and was on his way back with it.

The evening before they were due to arrive, the two swindlers secretly made their way to Signal Hill. They dug a tunnel in the side of the hill, deposited the six brass bricks and the two silver ones tenderly in it. Then they replaced the dirt and sealed the entrance. It was an artistic job of deception. Anyone examining the ground above the cache would find no evidence that it had been disturbed for so these many years.

As it turned out, these painstaking precautions were vital to the success of their scheme. For on reaching the ranch the following day, the two travelers found a stranger awaiting them. Grandma introduced him as her son-in-law, W. J. Garrett. "I just had to tell someone the thrilling news," she fluttered. "I know you wouldn't mind, as long as I keep it in the family!"

The Reverend Doctor rose gallantly to the occasion. "Glad to have your help, my son," he said uncouthly. With a flourish he produced the map he had drawn the previous evening, and properly aged in coffee grounds. Garrett, a suspicious soul, examined it carefully. He found no indication that it was not what it purported to be, nearly 100 years old.

'After a solemn prayer by the good

Reverend, asking the blessings of God on their enterprise, they set out for Signal Hill. As before, Uncle George put on an impressive act before finally locating the spot marked X on the map. He smiled benignly at Garrett, examined the ground closely and stamped on it, to make sure it was good and solid.

The two younger men took turns on the shovel. They excavated a hole ten feet deep before they struck gold—or the artfully contrived facsimile thereof—and silver "Hallelujah!" shouted the Rev. Bryant in his best revival manner. Floundering his head, he recited a brief prayer of thanksgiving.

They loaded the eight new bricks into the car and returned to the house. As the loot was being stowed away under lock and key in the cellar, the Reverend announced that he had been able to locate still another family holding a map to the treasure on Signal Hill. This time the price was slightly higher—\$7,500. When Grandma hesitated, the fake czarina handed her son-in-law the two bars of silver.

"Take them to El Paso and have them analyzed," he suggested. "The silver won't attract as much attention as the gold." That was for sure!

Garrett did exactly that. He came back with an official report certifying that the bars were 99.99 percent pure silver. Thus convinced, Grandma no longer hesitated about putting up \$7,500 for another map.

The treasure hunt on Grandma's ranch went on for three years. The Rev. Bryant seemed to have an unfailing instinct for turning up Mexicans whose forebears had stashed away treasure on Signal Hill, and were willing to sell the map for a modest amount in good American dollars. To be sure the cost of the maps went up each time, until they were selling for \$15,000 each. But the amount of treasure increased proportionately.

By the middle of 1935 Grandma was out close to \$250,000. In exchange she had nearly four tons of fake gold bricks, and a few genuine silver ones, stacked in her cellar. Her son-in-law estimated that they were worth in the neighborhood of \$3 million. Actually, the two swindlers had paid less than \$5,000 for the lot.

However the old lady was getting nervous, sitting on top of all that gold. Repeatedly over the years she suggested that they cash it in, but each time the Rev. Bryant managed to put her off. Finally came the day when she made up her mind to unload, and nobody could soft-talk her out of it. She bought a big canvas-covered truck to transport the treasure to the nearest U.S. Mint, at



"On second thought, Martha, why don't I slice the sausage?"

New Orleans. She was determined.

At this point the script called for the two con-men to take a powder. In fact Tinker had his bags packed, all set for the disappearing act. But Uncle George persuaded him to hang on a while. He had a plan.

They loaded the truck with the four tons of alleged gold bricks. The Rev. Bryant volunteered to drive the valuable cargo to New Orleans. Tinker and Garrett could follow him in another car. "It's much safer that way," he explained. "Nobody would think of holding up a minister." In the event they were separated, they would rendezvous that night at the Rice Hotel in Houston, nearly 600 miles away.

So they set off, the two men in Tinker's limousine, conveying the preacher in the big truck. Shortly after dark, about 50 miles outside Houston, the limousine sputtered and stalled. Tinker fiddled around under the hood. By the time he got the car started again, the truck had vanished. They drove to the Rice Hotel, and learned that the Reverend had not yet put in an appearance. They waited a while for him, then went to bed.

He wasn't at the hotel the next morning. While at breakfast, Tinker and Garrett received a phone call from a tourist camp at Richmond, a small town some 30 miles away. The Rev. Bryant was there, badly hurt. According to his story, two men in a big black car had forced him off the road, beaten him unconscious, hijacked the truck and its cargo. Police later found the vehicle abandoned by the side of the road. It was empty.

Any suspicions Garrett may have entertained vanished when they reached the tourist camp and saw the Reverend. Both eyes were swollen shut, his scalp was badly lacerated, doctors feared that his skull was fractured. Obviously he'd been beaten to a pulp. It took the poor preacher several weeks in a Houston hospital to recover from his injuries.

(Later, when the truth came out, it developed that Uncle George had instructed the two men he hired to hijack the truck to "make it look good." And they enthusiastically followed orders.)

Only a few months later the two swindlers were back to Big Spring, working on Mrs. Roberts again. The Rev. Bryant declared that he'd been unable to sleep nights because he was so mortified by the loss of all that money. So he had gone off to Mexico, determined to help Grandma recoup her losses. After intensive investigation, he finally had located the most valuable map of all. They could have it for \$50,000 in U.S. currency. It marked the location of



"...under 'Good Will'—this item of \$273 to C. Dennis, Obulemica?"

at least a million dollars worth of gold and silver.

Grandma hesitated. That seemed like an awful lot of money for just one little old measly map. The good Reverend went back to Mexico to dicker with the heirs. He finally got them to scale down their demands to \$15,000, and Grandma shelled out the cash.

As a result, her cellar once again overflowed with gold bricks. Of course she didn't know that they were the same old fake bricks as before, part of the cargo allegedly hijacked en route to the mint at New Orleans.

Given Grandma's incredible credibility and Uncle George's artistic inventiveness, the game might have gone on indefinitely. Or at least as long as the old lady's money held out. It was Tinker who kicked over the apple cart. While slinking drunk in a San Antonio saloon one night he bragged loudly about cleaning up a fortune by means of the old gold-brick swindle.

An informer tipped off local T-men, and they passed the word on to Washington. Early in 1936 James R. Adams, a special agent for the Intelligence Unit of the U.S. Treasury, was assigned to Texas to investigate.

Adams soon established that Tinker, with no visible means of support, suddenly had become quite affluent during the previous three

years. He had built himself a magnificent new home in a fashionable suburb, bought no fewer than ten expensive automobiles. Apparently he traded them in as fast as they got dirty. Adams also learned that Tinker commuted back and forth to Big Spring. And that led the agent to Grandma's ranch.

Mrs. Roberts was reluctant to talk. But Adams finally wormed out of her the fantastic tale of the buried treasure on Signal Hill. She showed him her hoard of "gold" bricks. Adams had one of the bricks analyzed, and it turned out to be pure brass.

Tinker was nabbed, but he refused to talk or name his confederate. However the Feds soon learned that he was closely associated with an uncle whose description tallied with that of the mysterious Rev. Dr. Bryant, erstwhile missionary to Mexico. So eventually Uncle George joined his nephew in the hoosegow.

The Government couldn't prosecute for swindle, since it was unable to prove that the two swindlers had crossed State lines or used the mails to defraud. However they had neglected to pay taxes on their ill-gotten gains. Convicted of criminal income-tax evasion, they served a long stretch in a Federal pen.

Altogether it cost Grandmas almost \$300,000 to learn that all is not gold that glitters. And 300 grand ain't hay, even in Texas.

THE SHAVING GRACE

(Continued from page 69)

According to the Roman writer, the first Roman to shave seven days a week was a man named Scipio who lived about 150 B.C. But long before that shaving was popular in that city. The first barbershops, there, were established at approximately the same time that the legions began to shave themselves.

But barbershops, actually, came in to being in Greece long before shaving became popular there. Barbers gave haircuts and shampoos, and the shops served as places where one could pick up local news and gossip.

Like so many other things, the talkative barber was a Greek invention, and one that has never died out from that time until the present day. In 1597, Gabriel Harvey termed the barber's chair, "the very Royal Exchange of news." And a shop of that day had a sign which threatened a fine of one pint of ale to any customer who "interrupted the barber's discourse."

Despite the fact that they were

well used by the citizenry, barbers were not highly thought of in Rome during the days of the Empire. This fact becomes understandable when you consider that when a Roman barber shaved you he would take off more face than beard. A man who went to the barbershop in those days literally took his life in his hands. The wonder is that they allowed the shops to remain open at all—but then, the Romans were noble and brave folk.

The big reason for all this danger was that the Romans' vaunted power of invention failed them when it came to shaving. The Egyptians, after the early periods of stone, bronze and iron shaving tools, developed a nifty little copper razor that was hardened by a special process. By the time of Greece and Rome, though, the secret of making them had been lost—we have no idea how they did it either—leaving the Romans to suffer with crude implements of old-fashioned bronze and iron.

Really sharp razors weren't manufactured again until the early middle ages when the Greeks discovered the secret of making Damascus steel. This metal, used for making the finest swords, held an edge so well that they started making razors from it also.

The Damascus process has also been lost. But strong carbon steel was first made in the 18th century and with our modern improvements we don't have to worry about getting a sharp blade today, at least.

During the first part of the middle ages, beards came into fashion again, at least in Europe. Unlike Caesar and Alexander, Charlemagne did not want his men to shave. In fact, the emperor ordered his soldiers to wear their beards outside their armor so that friends could be recognized from foes. Just how they protected themselves from being bearded, I don't know. Perhaps they didn't fight as dirty in those days.

As time went on, shaving came into style again. It always seems to be either going in or out of style—sort of like planging necklines on women's dresses. Edward IV of England, who lived in the 15th century, used to have a barber shave him every Saturday night. He also bathed every Saturday night—that is, if he was in the mood.

During this period and before, the public "stews" of England were equipped with barbers. These were congenial gathering places whose main feature was a tub bath. Men and women bathed, ate, drank and browsed in the same chubby room. There, the men could get a shave and a haircut while the women were appropriately coiffured.

Though shaving became popular, fancy beards became even more so, especially amongst the nobility. Beards were so stylish, in fact, that when Edward VI ascended the throne either he or his advisors figured to pick up a few extra bucks by taxing them.

It didn't work. Every full-blooded Englishman stood firmly defiant in defense of his right to wear an untaxed beard. And when the boy monarch passed on just four years after proposing the tax, British manhood breathed more easily.

The idea of a beard tax, however, is a seductive one. Many an otherwise well-beloved monarch has imposed one over the outraged protests of his masculine subjects.

One such ruler was Queen Elizabeth who decided to help fill the royal exchequer by taxing all growths that were more than 14 days old. But this tax suffered the same fate of unenforceability as the earlier one that Edward tried to impose. Englishmen who would gladly



"Why, Agnes Macintosh! Did your luck run out?"

face the Armada for the queen refused to be de-bearded by her.

One beard tax which did work was imposed by Peter the Great of Russia. It took a while, but after 17 years every beard in Russia was either shaved off or ransomed for 50 rubles.

In this case, it took a woman to finally save the ego of suffering Russian manhood. In 1762, Catherine the Great, who had married Peter's grandson only to depose him and take over the throne herself, consented to lift the tax. She pealed in gratitude and Catherine had assured herself of the undying loyalty of every male in the land.

What neither Edward nor Elizabeth could accomplish in England, changing fashions could. During the slick and sophisticated 18th century, it was hard to find a stylish man who was not clean shaven. The top society boys of the day went to fantastic lengths to keep their faces smooth.

When Czarina Anna came to London in 1765 he was amazed to learn than one of his friends shaved three times a day.

"Why do you do that?" the famous lover asked.

"When I change my shirt I wash my hands; when I wash my hands I have to wash my face, and the proper way to wash a man's face is with a razor."

The kind of razor used in those days was known as the "cut-throat," possibly because one swipe in the hands of a cut-throat type person would neatly slice that part of the anatomy from ear to ear. Cut-throat razors are used by barbers today, and until the popularity of the safety razor displaced them they were the most used style in the Western world.

There is still controversy as to who invented the safety razor. But the first ones were probably made in the 1820s and known as wafer-blade razors. They were made with a thin blade that fitted into a frame and had a guard on at least one edge.

In 1885, the American, King C. Gillette invented the modern safety razor with disposable blades. According to the stories, his reason for tackling the shaving problem was intelligent if not especially benevolent. He wanted to manufacture something that would be used by thousands of people, have to be thrown away and replaced often, but would be cheap enough so that the total cost would not be noticed. The safety razor and its blade combination filled the bill perfectly.

Despite the grumblings of the older generation who claimed that the cut-throats would cost less in the long run, gave a better shave, and

could be kept sharp practically forever by honing and stropping, the new-fangled safeties soon replaced them.

The next two developments in razors were both the brain-children of a U.S. Army Colonel named Jacob Schick. In 1925, Schick invented the magazine repeating razor which allows you to change blades without touching them. But Schick's major invention, which he made three years later, was that of the electric razor. These machines have helped change the shaving habits of a good part of the world as over 65 million of them have been sold since Schick first put his brand on the market in 1930.

But back to beards. Their last spurge of popularity came in Victorian times. In 1859, one English city ordered all of its policemen to wear a facial growth in order to make them look fiercer. And many an Army general not only felt that beards helped their soldiers to look fierce, but made them feel fiercer and therefore be fiercer.

But as Victoria's long reign came to a close beards became replaced by mustaches even in the Army. And after the end of World War I, clean shaveness was the order of

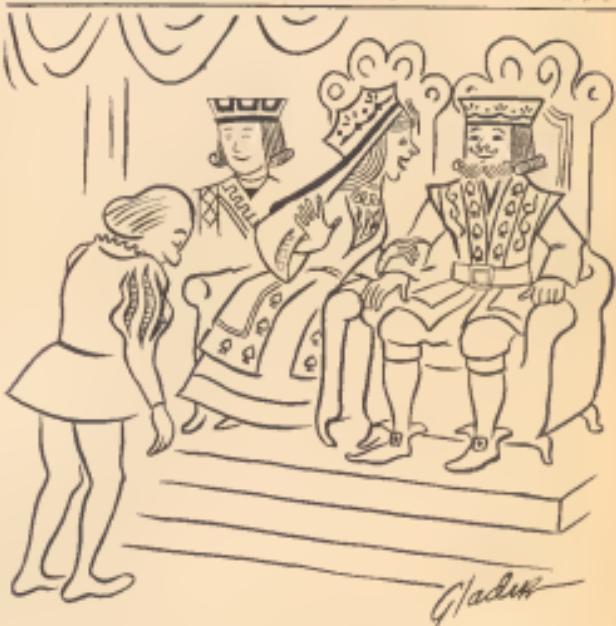
the day both in England and in America.

Will there be a resurgence of the beard? It is possible. Now that women are wearing slacks, engaging in athletics and becoming powers in business and politics, many a man will agree with my friend and grow a beard simply to affirm his own masculinity. This could well be the reason for the popularity of such bearded idols as Peter Ustinov and Commander Whitehead.

At the same time, young intellectual males, including the leaders of the beat set, are wearing beards to prove their emancipation from middle class society.

One thing we can learn from the past is that beards are a matter of fashion. The very fact that they are out of fashion now is a good indication that they will be coming back into fashion one of these days.

But when? That, no one can tell. It could be five years, ten or even fifty. And until they do, the majority of us will keep going along with the crowd. We may look wistfully at a Ustinov or a Whitehead, but each morning before we go to work we'll glance at the day old growth on our faces, wet our safety razors, and lather up. # # #



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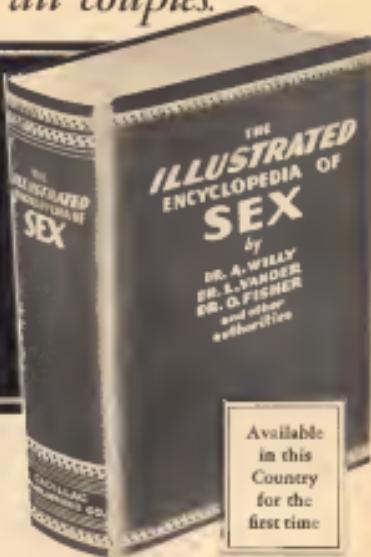
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- Techniques that bring complete gratification to the sex act for male and female
- What causes climax in women
- Blunders made by men in sex act. How to avoid them
- Techniques of first sex act on bridal night
- Why woman feels so often
- Husband and wife retaining sexual climax
- How male organs function in intercourse
- How female sex organs function in intercourse
- How sexual urge in women differs from men
- Woman's perfect complete sexual satisfaction
- How to derive perfection in sexual act
- Reactions of man and woman during sexual relations compared

Just a few of hundreds of frank, enlightening illustrated instructions!

PARTIAL LIST OF ILLUSTRATIONS WITH AUTHENTIC COLOR PICTURES!

- Male Sex Organs
- Showing functions of male sex organ
- Illustrating effects on breasts in pregnancy
- Showdown man of woman's organs producing highest sensations
- Watch step-by-step growth of child in pregnancy
- Composite Color Picture Story of Woman's Sex Organs
- Personal Story of Woman's "SAFE" days
- Picture Story of Cases of Sterility in women
- Cross Section of the Hymen in various stages
- Cross Section showing Cases of Woman's sexual life
- Picture Story of normal Sexuality in male
- Picture Story of Woman's Sensation Curve
- Picture Story of most important cause of impotence
- Two Insets of Female Bodies showing how pregnancy takes place

...plus many more pictured instructions

GETTING BALD?

MEN - WOMEN - CHILDREN
- LOSING YOUR HAIR?

DOCTOR'S AMAZING MEDICAL DISCOVERY SOLD THROUGHOUT THE WORLD SINCE 1945

STOP LOSING YOUR HAIR —
DAND-R-X YOUR HAIR & SCALP.

DOES YOUR SCALP ITCH?
DO YOU SCRATCH YOUR
SCALP? DO YOU HAVE
DANDRUFF? THESE ARE
THE FIRST SYMPTOMS OF
AN UNHEALTHY SCALP.
BEAUTIFUL HAIR BEGINS
WITH A HEALTHY SCALP.
DAND-R-X, A DOCTOR'S
AMAZING MEDICAL DISCOV-
ERY IS WHAT YOU NEED.

DAND-R-X WILL IMPROVE THE
CONDITION OF YOUR SCALP AND
PROBABLY INCREASE THE LIFE EXPECT-
ANCY OF YOUR HAIR.

DAND-R-X EFFECTIVELY DESTROYS THE
PARASITIC GERM ORGANISM (SEB-
HORREIC DERMATITIS) and ASSOCI-
ATED DANDRUFF WHICH IS ASSOCI-
ATED WITH RETARDING THE NORMAL
GROWTH OF HAIR.

SAVE YOUR HAIR AND SCALP, IT'S THE
ONLY ONE YOU HAVE.

AFTER ONE OR TWO APPLICATIONS OF
DAND-R-X, YOU WILL NOTICE THE IM-
PROVED CONDITION IN YOUR SCALP
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